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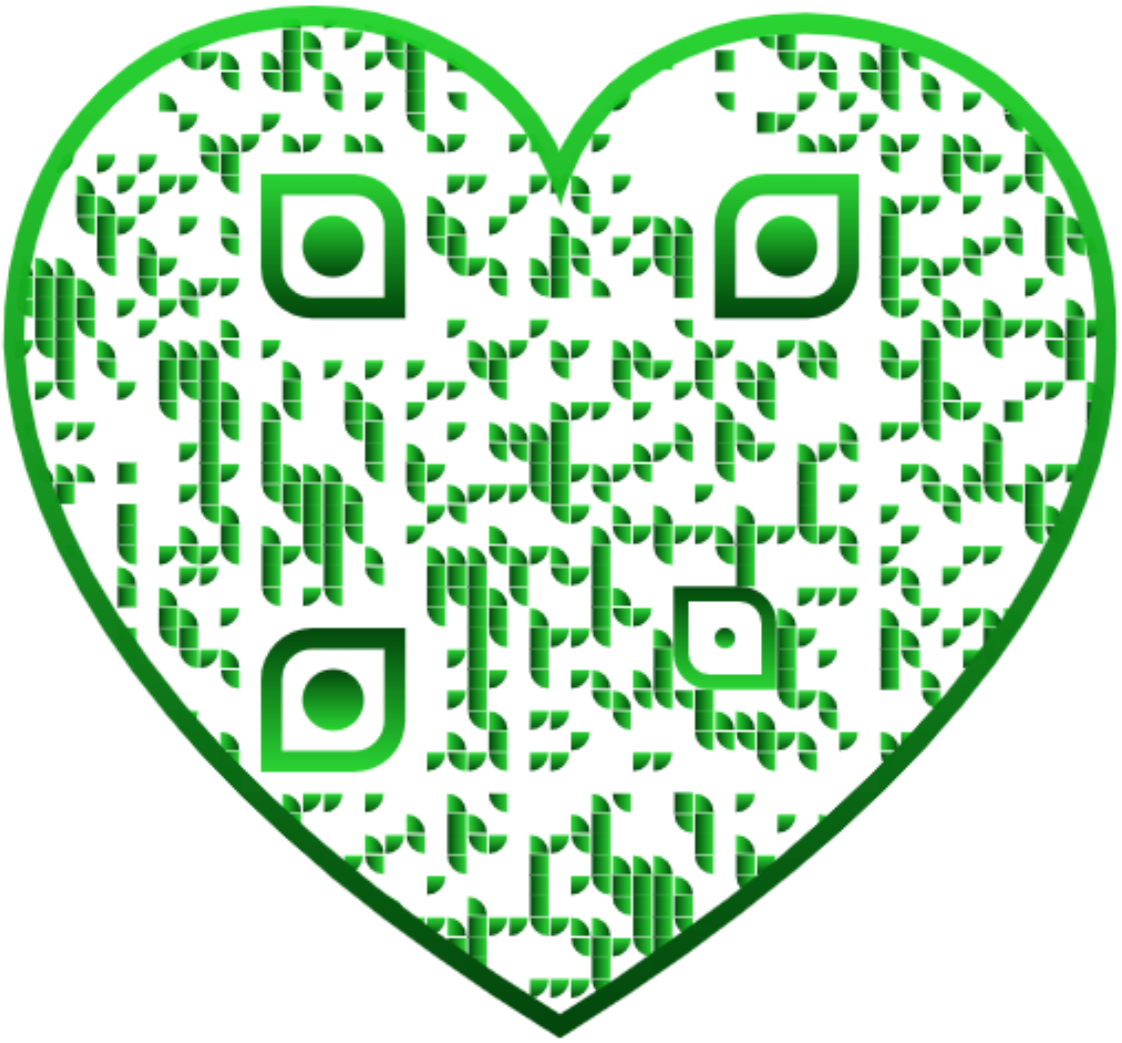
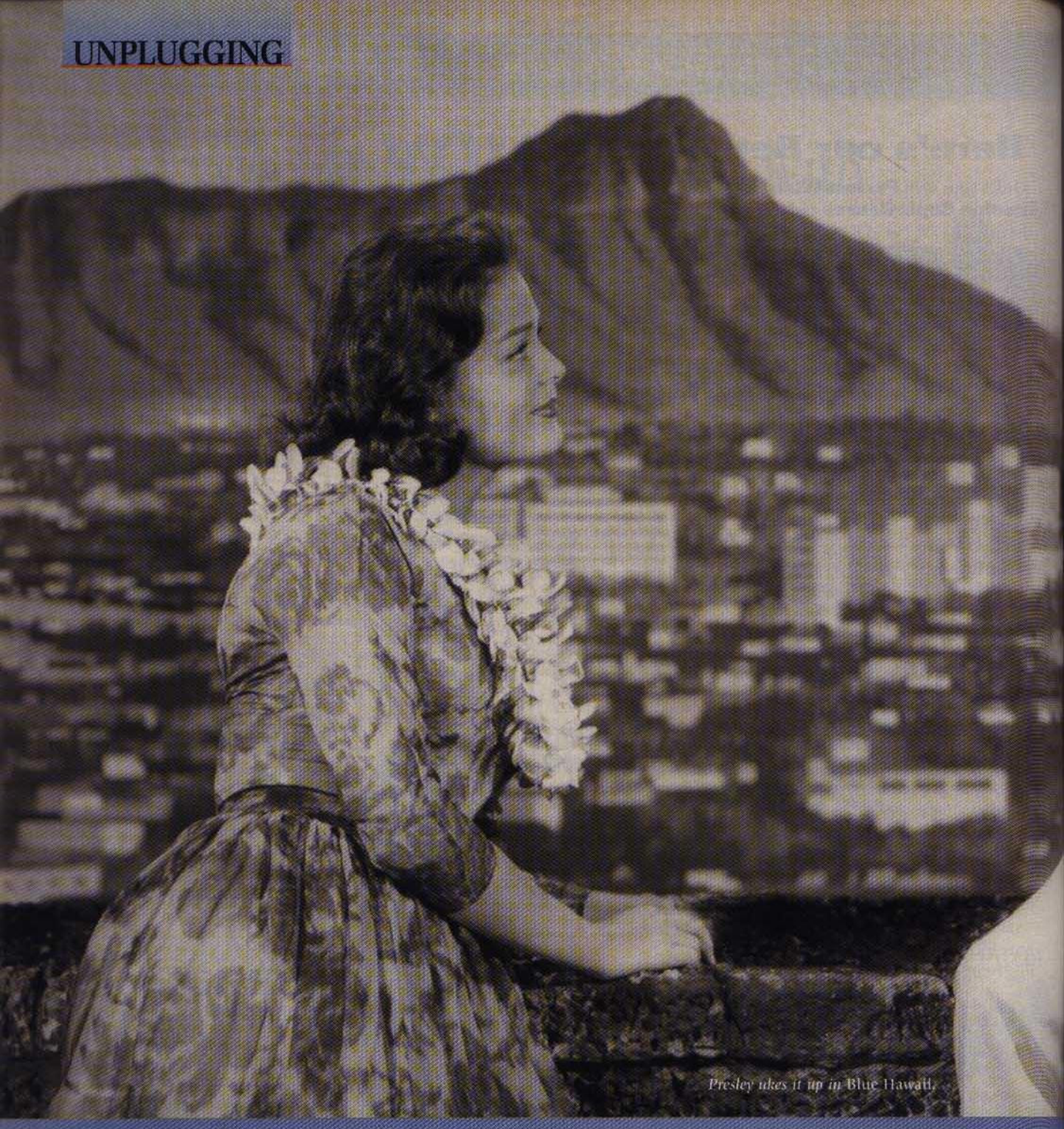
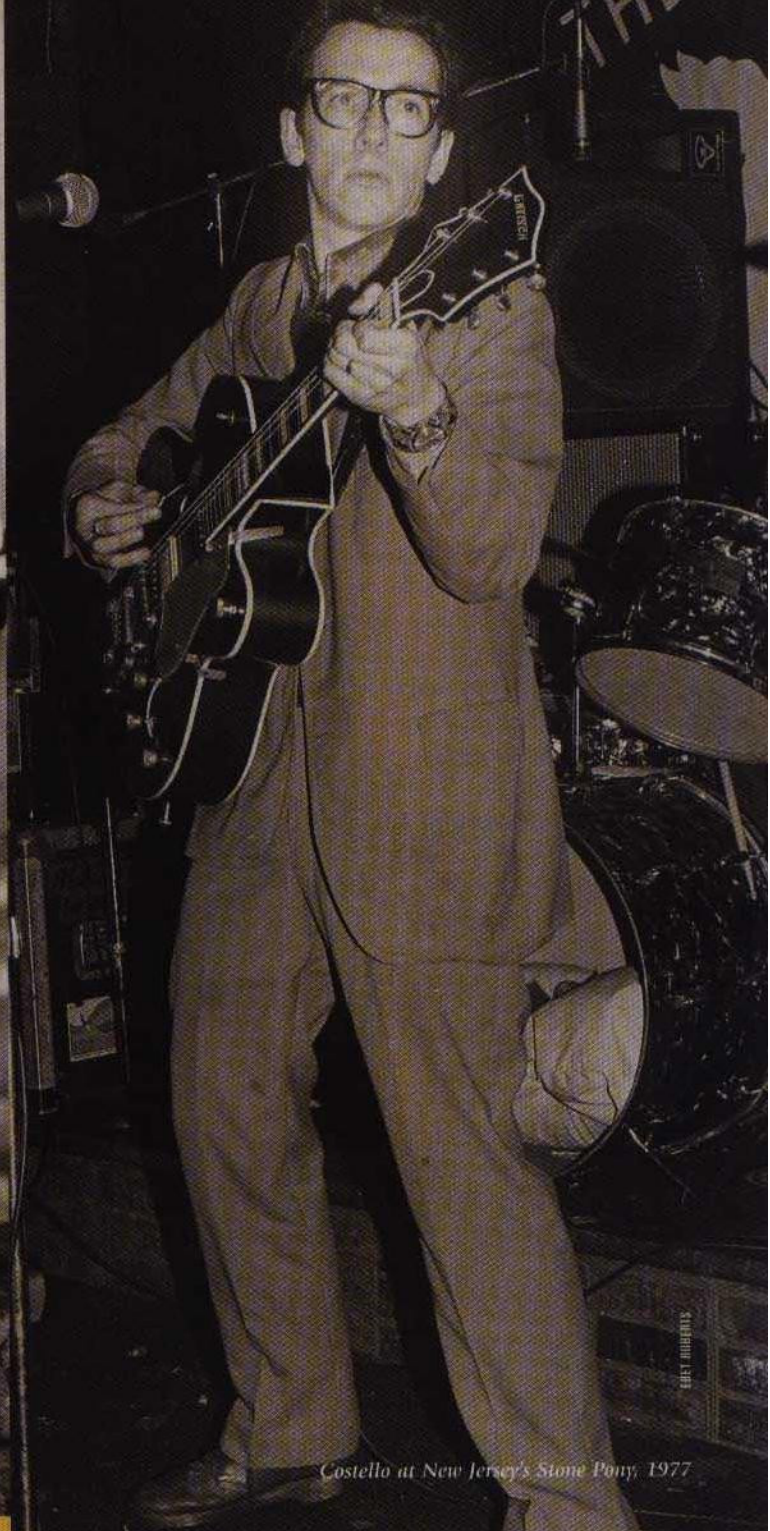




Presley ukes it up in Blue Hawaii.

Cool acoustic arrangements of the King of Rock and Roll's "Can't Help Falling in Lov

Elvis & Costello



Costello at New Jersey's Stone Pony, 1977

nd Elvis Costello's "Pump It Up"

by JIMMY BROWN

First introduced by Elvis Presley in his 1961 film *Blue Hawaii*, "Can't Help Falling in Love," became a huge hit, was long a staple of the King's live repertoire and remains a pop standard.

The tastefully understated arrangement by the lineup of ace RCA Nashville studio pros accompanying Elvis was played as a laid-back triplet ballad, a slow-dance style that was very popular during the late Fifties and early Sixties. The recording features electric guitar parts played by Scotty Moore, Hank Garland and Tiny Timbell, though their contributions were mostly limited to sparse single-note fills played during the song's bridge section. And so this is one of those tunes where an acoustic arrangement cannot be based on an electric guitar part but must replicate as much as possible the sound of a full band comprised of piano, bass, drums and other instruments.

Presley sings "Can't Help Falling in Love" in the key of D. My unplugged arrangement of the song is performed as if it were in the key of C, with a capo placed at the second fret to transpose all the chords up one whole step to the original key. This enables me to use stock open chords that ring well and are a breeze to finger.

FIGURE 1 shows the song's two-bar intro, in which I combine elements of the piano and bass parts from the Presley arrangement to create a guitar-friendly accompaniment pattern based on arpeggiated open C and G chords. While I use a pick to play this figure, as well as the remainder of the song, it could be played fingerstyle. The two-note doublestops in the second bar of **FIGURE 1** (both marked by an asterisk) may be articulated either with your fingers or the pick-and-fingers combination known as *hybrid picking*. If you prefer, you can simply eliminate the last three high notes in the second measure and just play the bass line "walk-up" while letting the top three notes of the open C chord ring. Whichever approach you choose, be sure to allow as many strings as possible to ring together.

This gently rolling triplet arpeggio pattern continues behind the song's verse. **FIGURE 2** illustrates, in order of appearance, the chord shapes you'll need to play this section. As you can see, they're all standard first-position grips (relative to the capo). **FIGURES 3a** and **3b** show two alternate approaches to arpeggiating the first eight verse chords. The only difference between the two is that **3a** continues the voicing pattern established in the intro while **3b** features lower inversions of the same chords. Play whichever feels most comfortable to you.

FIGURE 3c takes the same "high road" (higher inversion) arpeggio approach as **FIGURE 3a**, offering a couple of optional chord substitutions that are widely used by many musicians who play "Can't Help Falling in Love" in cover bands. I personal-

"Can't Help Falling in Love"

(arranged for solo acoustic guitar; to be performed with a capo at the second fret.)

All tablature positions are relative to the capo.

All notes and chords sound one whole step higher than written (key of D).

FIGURE 1 intro (0:00)

Moderately ♩. = 68

C — *let ring w/pick* — G — C — C/G

* *pick and finger* ** *upper notes optional*

FIGURE 2 verse chords (0:07, 0:36, 1:22, 2:07)

C — Em — Am — Am/G — F — C/E — G7/D — G — to F, G, Am, then — Dm/F — C/G — to G, C, C/G

FIGURE 3 sample accompaniment pattern for verse

a) intro arpeggio pattern continued

C (*let ring*) — Em — Am — Am/G

b) lower inversions of same chords

c) higher-inversion arpeggio pattern w/substitutions

C — Em/B — Am — C7/G

F — C/E — G7/D — G

F — C/E — G7/D[III] — G

F — C/E — G7/D — G

MICHAEL OCHS ARCHIVES

ly prefer the more interesting Em/B and C7/G chord subs illustrated in the first two bars of **FIGURE 3c**, and depicted in **FIGURE 4**, to the original Em and Am/G chords shown in **FIGURES 2, 3a** and **3b**. Again, the choice between attempting to emulate the original piano part as closely as possible versus going with your own preference is entirely yours.

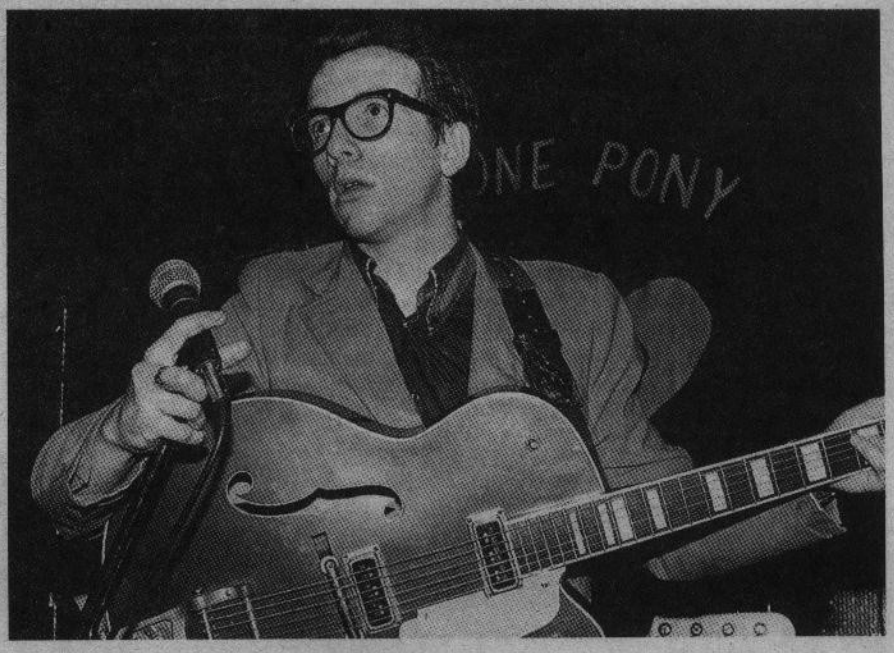
The eight-bar verse section (comprising the 16 chords shown in **FIGURE 2**) is played twice and is followed by the song's first bridge, beginning at 1:04 on the recording. The triplet feel continues as the song modulates temporarily to the key of E minor (actually F# minor because of the capo). **FIGURE 5** shows how I play this five-bar section, which in turn leads into the song's third verse, beginning at 1:22.

The third verse is played just like the first (refer again to the chords in **FIGURE 2**) except that it doesn't repeat, instead leading straight into the song's second bridge section at 1:50.

The song concludes with a fourth and final verse, beginning at 2:07. To help guide you through the arrangement, I've included CD counter numbers for the beginning of each verse and bridge section above the chord boxes in **FIGURES 2** and **5**.

In order to help build the intensity of the arrangement and bring it to its appropriately dramatic climax, what I like to sometimes do at this point in the song is segue from the relative tranquility of single-note arpeggios into a more rhythmically compelling feel. You can accomplish this by using consecutive downstrokes to strum the last two bridge chords, Dm and G7, gradually increasing volume as you approach the downbeat of the next bar. Then employ the strum pattern shown in **FIGURE 6** to play the song's final verse. Using only downstrokes and alternating sharp accents on each downbeat with palm-muted strums on the two subsequent upbeats creates a powerful, yet appropriately restrained, groove. You may want to apply more, or less, palm muting to your strumming as you see fit.

Presley concludes the song with a customary "tag," comprised of the last four bars, singing the line "But I can't help falling in love with you" three times as the rhythm section plays the last eight chords of the verse three times, slowing down midway through the final repetition and gently coming to rest on the final chord.



EBET ROBERTS

FIGURE 4 alternative chords for verse progression

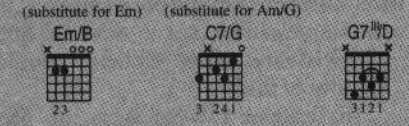


FIGURE 5 bridge (1:04, 1:50)

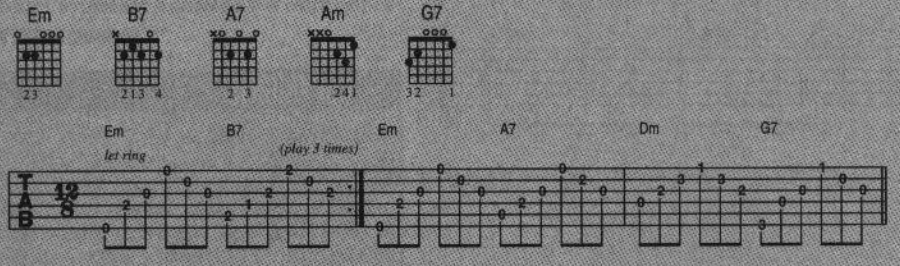
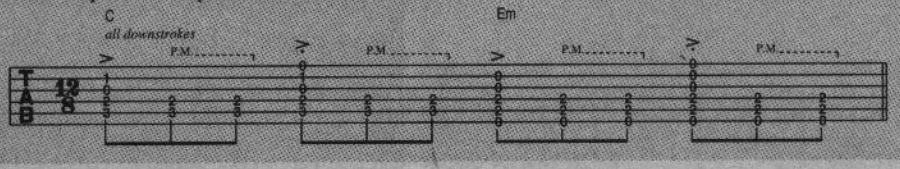


FIGURE 6 optional strum pattern for verse



And now for Part II of our Elvisfest: "Pump It Up," one of the many cool rockers featured on Elvis Costello and the Attractions' huge 1978 album, *This Year's Model*. This bass-and-drums-driven number is another one of those tough-to-unplug tunes, especially given the fact that Steve Nieve's "pumping" organ is just as prominent on the recording as Elvis's own overdriven electric guitar. If I do say so myself, however, I was up to this challenge.

Costello and the Attractions recorded "Pump It Up" in the key of B. Elvis's rhythm guitar parts consist mainly of major barre chords played in the middle area of the fretboard, and while these are perfectly effective in the context of a rock rhythm section, they don't work particularly well on a lone acoustic. They certainly do nothing to provide any sense of the bass and organ parts that provide the main accompaniment to Elvis's vocals in the song's verse sections.

My unplugged arrangement of "Pump It Up" is in dropped-D tuning (low to high: D A D G B E). I play the song as if it were in the key of A, with a capo placed at the second fret to transpose all notes and chords up a whole step to the key of B. This tuning/capo combination makes it possible to play all of the song's essential riffs without having to leave the comfort of the first position (relative to the capo, of course).

FIGURE 7 shows my adaptation of Bruce Thomas's rhythmically animated, melodic bass-line intro to "Pump It Up."

To help fill out the groove, heavily reinforced on the recording by Pete Thomas's drumbeat, I've integrated the single-note bass figure into a quasi-Chuck Berry-style two-note power chord riff. Because the guitar is in dropped-D, the fingering pattern differs from the one employed by Berry. Here, the basic root-fifth power chord is played with an index finger barre across the bottom two strings.

As indicated, the first two chords of this figure are to be played in a *staccato*, or clipped, manner. You can do this by simply loosen your fretting hand's grip on the strings after strumming them. The rest of the riff is fairly easy to play, with only two potentially troublesome spots. The first is beat four of the first bar, where you'll need to extend your ring finger and pinkie up to the fifth and sixth frets (relative to the capo), respectively, to play the two single notes. If you find it difficult to finger these notes comfortably, keep in mind that you needn't anchor your index finger in the second position while playing them—a quick position shift should enable you to effortlessly finger these notes and the power chord that follows.

You may encounter the same difficulty during the last two beats of **FIGURE 7**. In this case you'll need to slide your pinky from the fifth fret up to the sixth while holding down an index finger barre at the second fret. If you find this four-fret stretch to be too taxing on your hand, let go of the barre temporarily and just play the ascending melody notes on the bottom string.

When playing **FIGURE 7**, be sure to strum the strings in a robust manner and to employ the specific pick strokes indicated below the tablature. Note that the first two measures, which are repeated twice, should be played using *eighth-note pendulum strumming* (downstrokes on the downbeats, upstrokes on the eighth-note upbeats, regardless of whether or not you're strumming every single eighth note). The final measure of the figure, however, is played with consecutive downstrokes. Strumming the eighth notes this way creates an appropriate pumping feel for the bass line walk-up that ushers in the song's signature chord riff.

FIGURE 8 depicts the main riff that follows the eight-bar intro (at 0:14 on the recording). This part is a breeze to play. To ensure a smooth performance groove, use the left-hand fingerings assigned to each chord as well as the exact pick strokes shown below the tablature. As in the intro, play this riff using eighth-note pendulum strumming, except in one place: where an eighth note is followed by two 16ths during beat four of the second measure use a down-down-up sequence.

When playing the Ab and G chords in **FIGURE 8**, don't worry about muting the open fifth string—the ringing, clashing open A note actually provides a subtle and appropriate touch of rock and roll dissonance to the proceedings. (I'm sure Mr. Costello, not to mention Jimi Hendrix and Kurt Cobain, would approve of this.)

The ensuing two-bar verse riff, presented here in **FIGURE 9**, is very similar to the intro riff shown in measures 1 and

CONTINUED ON PAGE 86

"Pump It Up"

(arranged for solo acoustic guitar; to be performed in dropped-D tuning [low to high: D A D G B E] with a capo at the second fret.)

All tablature positions and chord shapes are relative to the capo.
All notes and chords sound one whole step higher than written (key of B).

FIGURE 7 intro bass riff (0:00)

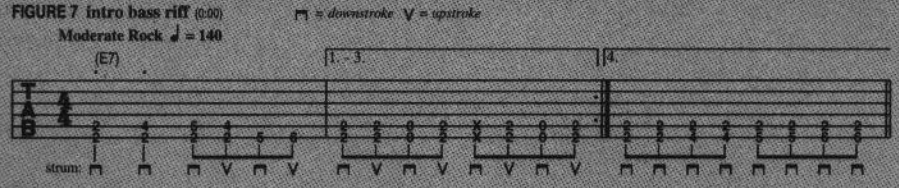


FIGURE 8 main riff (0:14)

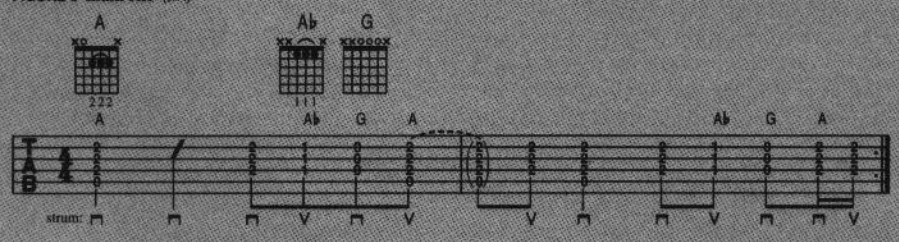


FIGURE 9 verse riff (0:21)

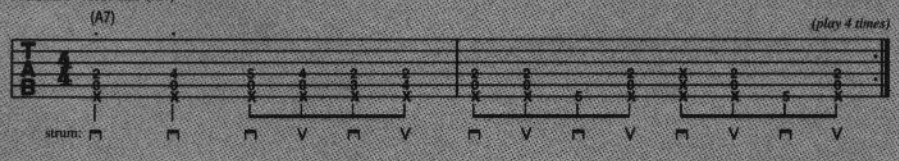


FIGURE 10 chorus (0:34)

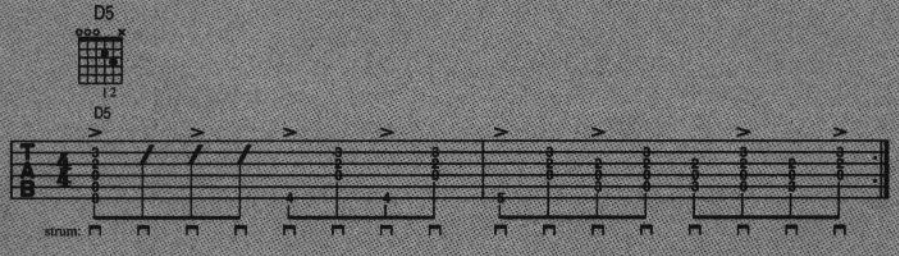


FIGURE 11 "release" chord (1:18)

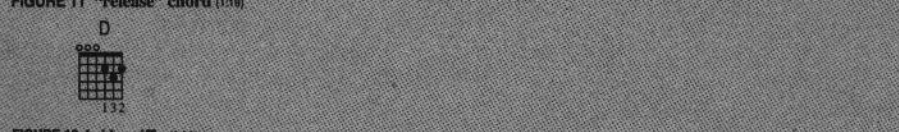
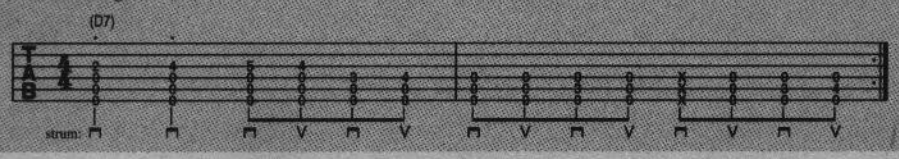


FIGURE 12 bridge riff (2:00)



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PAUL SIMON

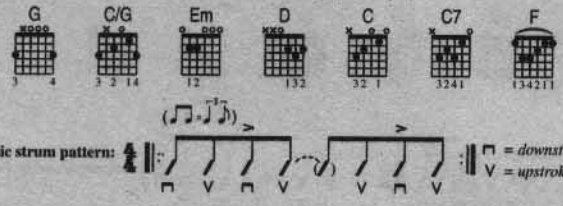
SLIP SLIDIN' AWAY

By PAUL SIMON

w/capo at first fret

All chord shapes are relative to the capo.

All chords sound one half step higher than written (key of A♭ major).



G C/G G C/G G C/G G Em (2x)

G C/G G C/G G C/G G Em G D C D G C/G G C/G G C/G G
Slip slidin' away slip slidin' away You know the nearer your destination the more you're slip slidin' away

Em G C/G G C/G G C/G G C D C C7
I know a man He came from my home town He wore his passion for his woman like a thorny crown
G C/G G C/G G C/G G Em G D C D G C/G G C/G G
He said Delores I live in fear My love for you is so overpowering I'm afraid that I will disappear

G C/G G C/G G C/G G Em G D C D G C/G G C/G G C/G G
Slip slidin' away slip slidin' away You know the nearer your destination the more you're slip slidin' away

Em G C/G G C/G G C/G G C D C C7
And I know a woman became a wife These are the very words she uses to describe her life
G C/G G C/G G C/G G Em G D C D G C/G G C/G G
She said a good day ain't got no rain She said a bad day's when I lie in bed and think of things that might have been

G C/G G C/G G C/G G Em G D C D G C/G G F C7 G C/G G C/G G C/G G
Slip slidin' away slip slidin' away You know the nearer your destination the more you're slip slidin' away

Em D G C/G G C D C C7
And I know a father who had a son He longed to tell him all the reasons for the things he'd done
G C/G G C/G G C/G G Em G D C D G C/G G C/G G
He came a long way just to explain He kissed his boy as he lay sleeping then he turned around and headed home again

G C/G G C/G G C/G G Em G D C D G C/G G F C7
He's slip slidin' away slip slidin' away You know the hearer your destination the more you're slip slidin' away
G C/G G F C7 G C/G G C/G G C/G G

Em G C/G G C/G G C/G G C D C C7
God only knows God makes his plan The information's unavailable to the mortal man
G C/G G C/G G C/G G Em G D C D G C/G G C/G G
We work our jobs Collect our pay Believe we're gliding down the highway when in fact we're slip slidin' away

G C/G G C/G G C/G G Em G D C D G C/G G C/G G
Slip slidin' away slip slidin' away You know the nearer your destination the more you're slip slidin' away
C/G G C/G G C/G G C/G G Em G D C D G C/G G C/G G
Slip slidin' away slip slidin' away You know the nearer your destination the more you're slip slidin' away Mm
Em

G C/G G C/G G C/G G Em (5x with ad lib vocal)

As heard on Paul Simon's Columbia recording GREATEST HITS, ETC.

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THE MAMAS & THE PAPAS

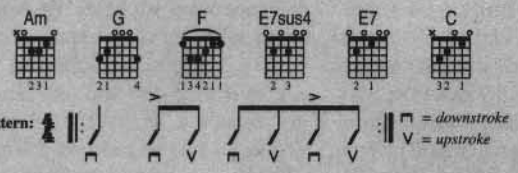
CALIFORNIA DREAMIN'

By JOHN PHILLIPS and MICHELLE PHILLIPS

w/capo at fourth fret

All chord shapes are relative to the capo.

All chords sound two whole steps higher than written (key of C♯ minor).



Am **G** **F** **G** **E7sus4** **E7**
All the leaves are brown and the sky is grey
(All the leaves are brown) (and the sky is grey)
F **C** **E7** **Am** **F** **E7sus4** **E7**
I've been for a walk on a winter's day
(I've been for a walk) (on a winter's day)
Am **G** **F** **G** **E7sus4** **E7**
I'd be safe and warm if I was in L.A.
(I'd be safe and warm) (if I was in L.A.)
Am **G** **F** **G** **E7sus4** **E7**
California dreamin' on such a winter's day
(California dreamin')

Am **G** **F** **G** **E7sus4** **E7**
Stopped into a church I passed along the way
F **C** **E7** **Am** **F** **E7sus4** **E7**
Well I got down on my knees and I pretend to pray
(Got down on my knees) (I pretend to pray)
Am **G** **F** **G** **E7sus4** **E7**
You know the preacher liked the cold He knows I'm gonna stay
(Preacher liked the cold) (knows I'm gonna stay)
Am **G** **F** **G** **E7sus4** **E7**
California dreamin' on such a winter's day
(California dreamin')

flute solo:
Am F C E7 Am F E7sus4 E7
Am G F G E7sus4 E7
Am G F G E7sus4 E7

Am **G** **F** **G** **E7sus4** **E7**
All the leaves are brown and the sky is grey
(All the leaves are brown) (and the sky is grey)
F **C** **E7** **Am** **F** **E7sus4** **E7**
I've been for a walk on a winter's day
(I've been for a walk) (on a winter's day)
Am **G** **F** **G** **E7sus4** **E7**
If I didn't tell her I could leave today
(If I didn't tell her) (I could leave today)
Am **G** **F** **G**
California dreamin' on such a winter's
(California dreamin')
Am **G** **F** **G**
day on such a winter's
(California dreamin')
Am **G** **F** **G**
day on such a winter's
(California dreamin')
F **Am**
day

As heard on the Mamas & the Papas' MCA recording IF YOU CAN BELIEVE YOUR EYES AND EARS

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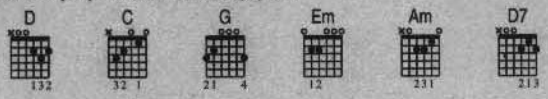
THE BEATLES

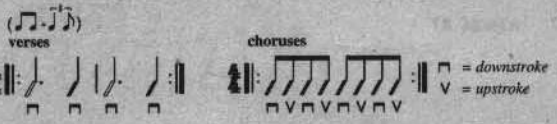
YELLOW SUBMARINE

By JOHN LENNON and PAUL McCARTNEY

Tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

All chords sound one half step lower than written (key of G♭).





D C G Em Am C D7
In the town where I was born lived a man who sailed to sea
G D C G Em Am C D7
And he told us of his life in the land of submarines

G D C G Em Am C D7
So we sailed on to the sun 'til we found a sea of green
G D C G Em Am C D7
And we lived beneath the waves in our yellow submarine

chorus:
G D G
We all live in a yellow submarine yellow submarine yellow submarine
G D G
We all live in a yellow submarine yellow submarine yellow submarine

D C G Em Am C D7
And our friends are all aboard Many more of them live next door
G D C G Em Am C D7
And the band begins to play

(chorus)

Interlude (with spoken lyrics):
D C G Em Am C D7 G
(Full speed ahead Mr. Boatswain, full speed ahead.) (Full speed ahead it is, Sergeant.)
D C G Em Am C D7
(Cut the cable. Drop the cable.) (Aye aye, sir, aye aye.) (Captain, Captain.)

G D C G Em Am C D7
As we live a life of ease every one of us has all we need
(Every one of us) (has all we need)
G D C G Em Am C D7
Sky of blue and sea of green in our yellow submarine
(Sky of blue) (Sea of green) (In our yellow) (submarine Ah hah)

(chorus) (4x)

As heard on the Beatles' Capitol recording 1962-1966

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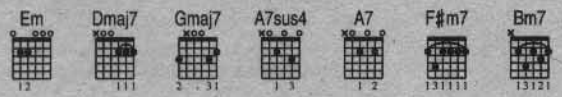
SANTANA FEATURING MICHELLE BRANCH

THE GAME OF LOVE

By RICK NOWELS and GREGG ALEXANDER



Em Dmaj7 Em Dmaj7 Em Dmaj7 Gmaj7 A7sus4 A7

Em Dmaj7 Em Dmaj7
Tell me just what you want me to be
Em Dmaj7 Em Dmaj7
One kiss and boom you're the only one for me
Em Dmaj7 Gmaj7 A7sus4
So please tell me why don't you come around no more
A7 Em F#m7 Gmaj7 A7sus4
'Cause right now I'm cryin' outside the door of your candy store

A7 Em Dmaj7
It just takes a little bit o' this a little bit o' that
Em Dmaj7
It started with a kiss Now we're up to bat
Em Dmaj7 Em A7sus4 A7
A little bit o' laughs a little bit o' pain I'm tellin' you my babe it's all in the game of love

Em Dmaj7 Em Dmaj7
This whatever you make it to be
Em Dmaj7 Em Dmaj7
Sunshine set on this cold lonely sea
Em Dmaj7 Gmaj7 A7sus4
So please baby try and use me for what I'm good for
A7 Em F#m7 Gmaj7 A7sus4
It ain't sayin' goodbye It's knockin' down the door of your candy store

A7 Em Dmaj7
It just takes a little bit o' this a little bit o' that
Em Dmaj7
It started with a kiss Now we're up to bat
Em Dmaj7 Em A7sus4 A7
A little bit o' laughs a little bit o' pain I'm tellin' you my babe it's all in the game of love
Em Dmaj7 Gmaj7 A7sus4
It's all in this game of love

Bm7 F#m7 Gmaj7 A7sus4 A7
You roll me control me console me Please hold me
Em F#m7 Gmaj7 A7sus4
You guide me Divide me into one Whoa

guitar solo:
Em Dmaj7 Em Dmaj7 Em Dmaj7 Gmaj7 A7sus4 A7
Em Dmaj7 Em Dmaj7 Em Dmaj7 Gmaj7 A7sus4 A7
So please tell me

Em Dmaj7 Gmaj7 A7sus4
why don't you come around no more
A7 Em F#m7 Gmaj7 A7sus4
'Cause right now I'm dyin' outside the door of your lovin' store

A7 Em Dmaj7
Just takes a little bit o' this a little bit o' that
Em Dmaj7
It started with a kiss Now we're up to bat
Em Dmaj7 Em A7sus4 A7
A little bit o' laughs a little bit o' pain I'm tellin' you my babe it's all in the game of love

outro chorus (with ad lib vocal until fade)

As heard on Santana's Arista recording SHAMAN

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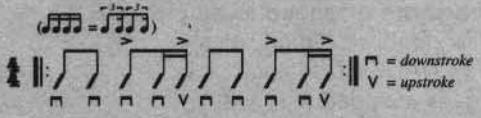
JIMI HENDRIX

HEAR MY TRAIN COMIN' (ACOUSTIC)

By JIMI HENDRIX

Tune down two whole steps (low to high: C F B♭ E♭ G C).

All chords sound two whole steps lower than written (key of C).



E
Well I wait around train station waitin' for that train Waitin' for the train yeah Take me yeah from this lonesome place
B7 **A7** **E** **B7**
Well now a whole lotta people put me down a lotta changes My girl even called me a disgrace Dig

E
A tear's burnin' yeah Tear's burnin' me Tear's burnin' me way down in my heart
B7 **A7** **E**
Well you know it's too bad little girl it's too bad Too bad we have to part Have to part

(guitar solo with ad lib vocal)

E
Dig Gonna leave this town yeah I gotta leave this town Gonna make a whole lotta money
E
I'm gonna be big yeah I'm gonna be big yeah
E
I'm gonna buy this town I'm gonna buy this town and put it all in my shoe *(Might even give a piece to you)
E
S'what I'm gonna do What I'm gonna do What I'm gonna do *(Did you think I'd do that)
*spoken

As heard on Jimi Hendrix's MCA recording BLUES

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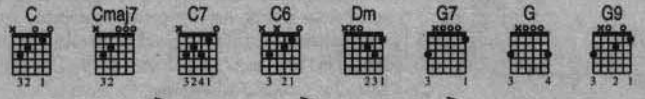
EVERYBODY'S TALKIN'

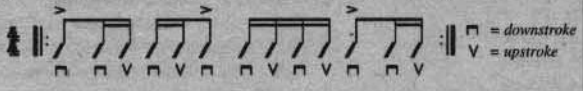
By FRED NEIL

w/capo at fourth fret

All chord shapes are relative to the capo.

All chords sound two whole steps higher than written (key of E).





C **Cmaj7** (4x)

C **Cmaj7** **C** **Cmaj7** **C7** **C6** **C7** **C6**
Everybody's talkin' at me I don't hear a word they're saying
Dm **G9** **Dm** **G9** **C**
only the echoes of my mind
C **Cmaj7** **C** **Cmaj7** **C7** **C6** **C7** **C6**
People stopping staring I can't see their faces
Dm **G9** **Dm** **G9** **C**
only the shadows of their eyes

chorus:
Dm **G** **G9** **C** **C7**
I'm going where the sun keeps shining through the pouring rain
Dm **G** **G9** **C** **Cmaj7** **C7**
Going where the weather suits my clothes
Dm **G** **G9** **C** **Cmaj7** **C7**
Backing off of the Northeast winds Sailing on summer breeze
Dm **G** **G9** **C** **Cmaj7** **C7** **C6**
And skipping over the ocean like a stone

C **Cmaj7** **C** **Cmaj7** **C7** **C6** **C7** **C6**
Waa...*(in falsetto)*
Dm **G9** **Dm** **G9** **C**
whoa

(chorus)

C **Cmaj7** **C** **Cmaj7** **C**
Everybody's talkin' at me Can't hear a word they're saying
Dm **G9** **Dm** **G9** **C**
only the echoes of my mind
Dm **G9** **Dm** **G9** **C**
I won't let you leave my love behind

Dm **G9** **Dm** **G9** **C6** **C**
No I won't let you leave
Dm **G9** **Dm** **G9** **C6** **C**
Wow...
Dm **G9** **Dm** **G9** **C6** **C**
I won't let you leave my love behind
Dm **G9** **Dm** **G9** **C6** **C**
I won't let you leave

As heard on Nilsson's RCA/BMG Heritage recording GREATEST HITS

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SLIP SLIDIN' AWAY

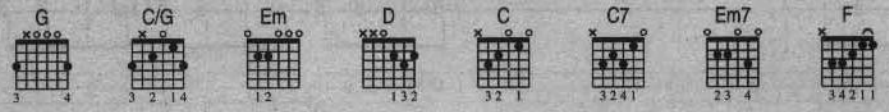
By PAUL SIMON

Transcribed by Hemme Luttjeboer

All guitars w/capo at first fret.

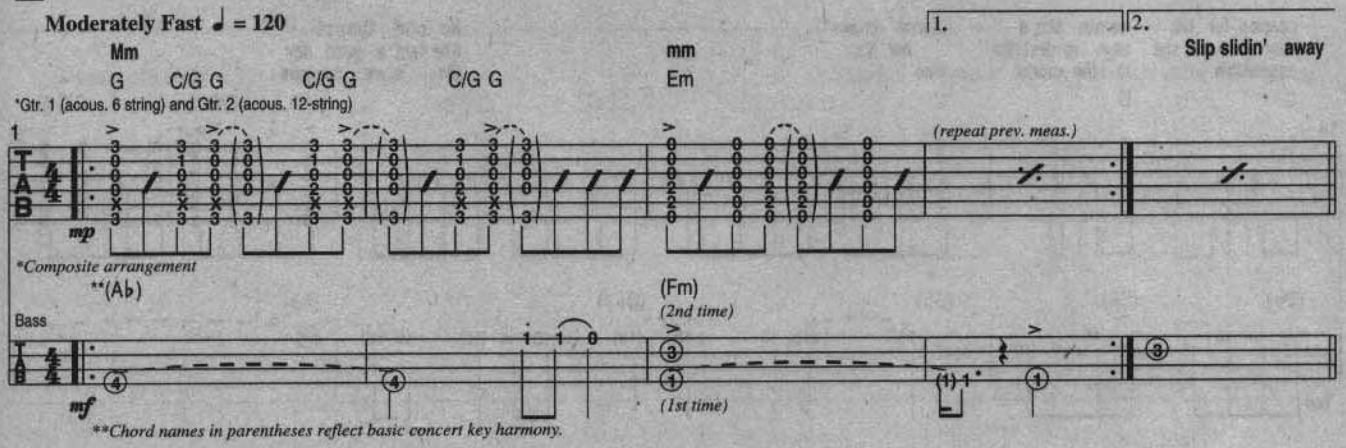
All chord shapes and tablature positions are relative to the capo.

All guitar notes and chords sound one half step higher than written (key of A♭).



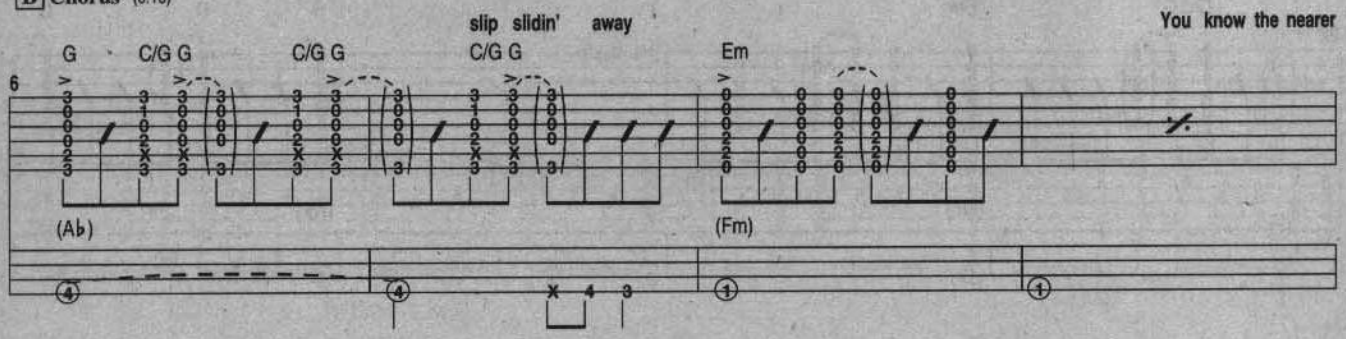
A Intro (0:00)

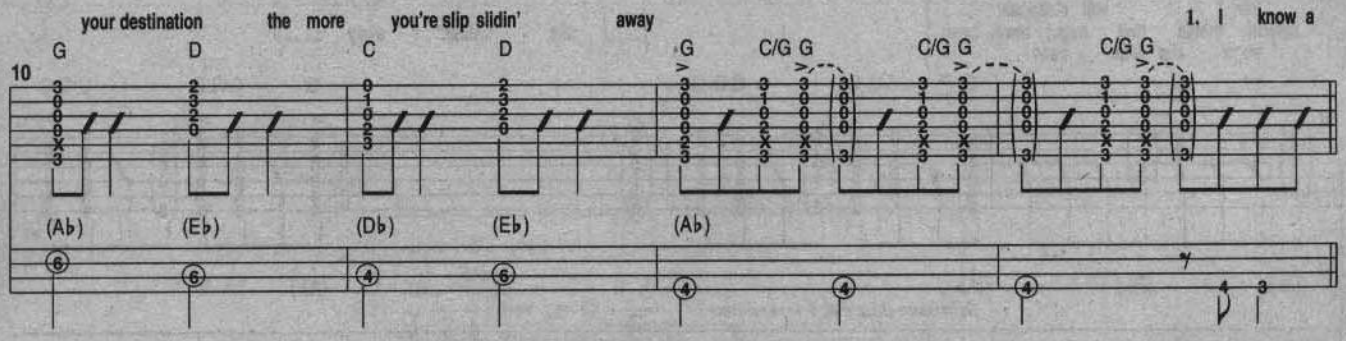
Moderately Fast ♩ = 120



***Chord names in parentheses reflect basic concert key harmony.*

B Chorus (0:16)





As heard on Paul Simon's Columbia recording GREATEST HITS, ETC.

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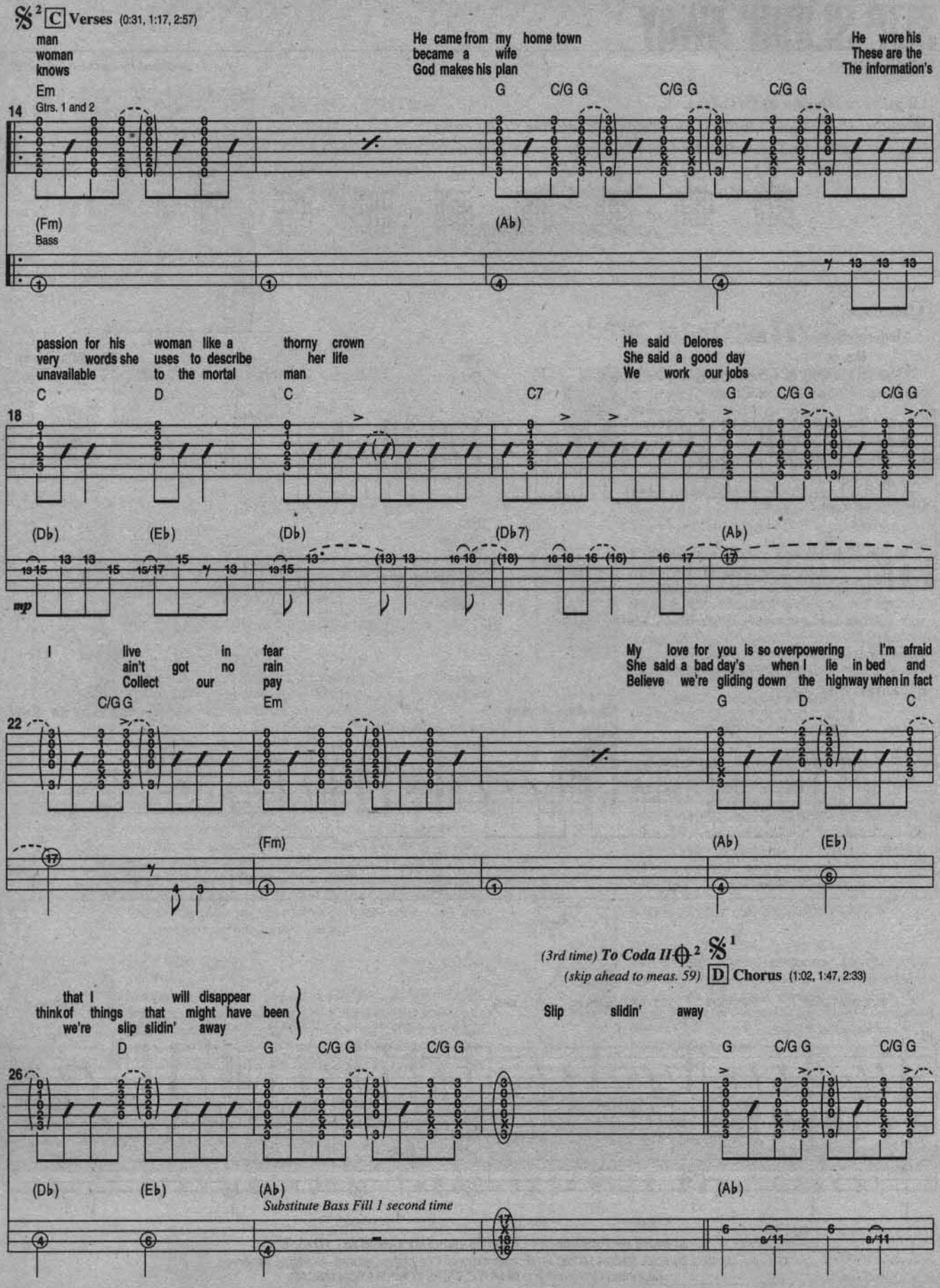
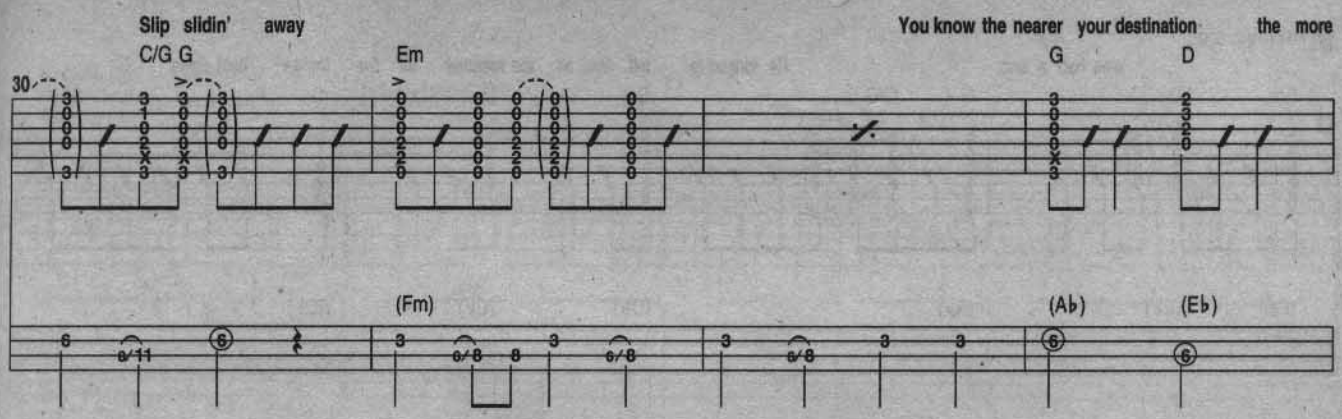
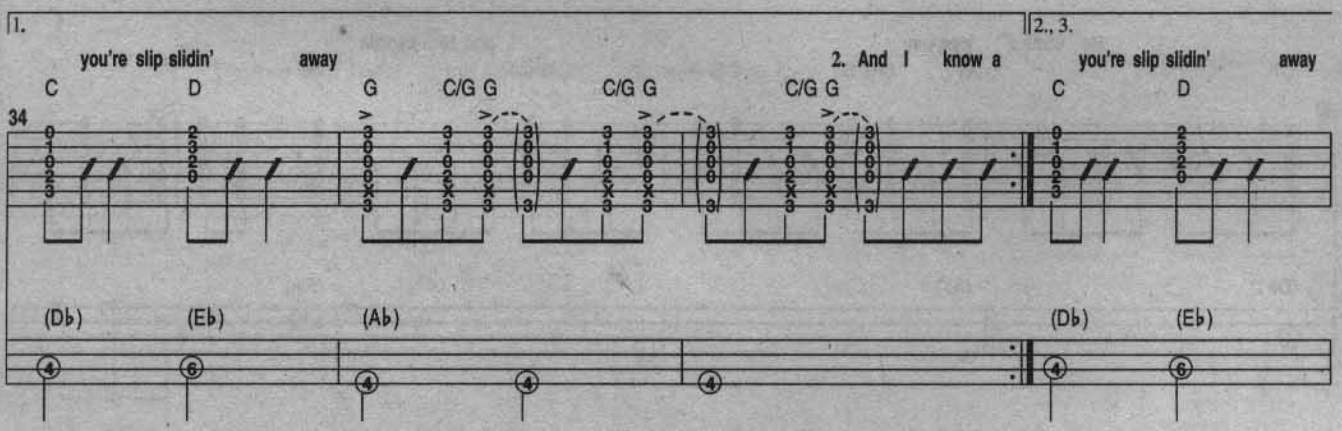
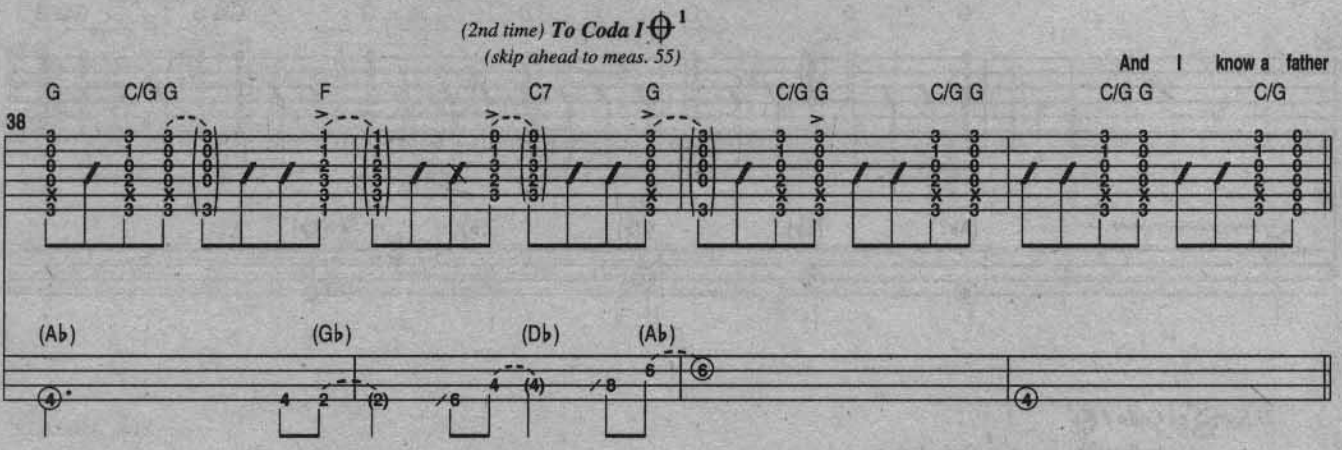
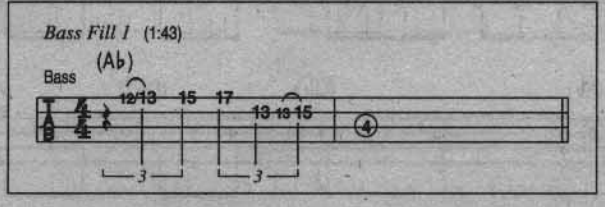
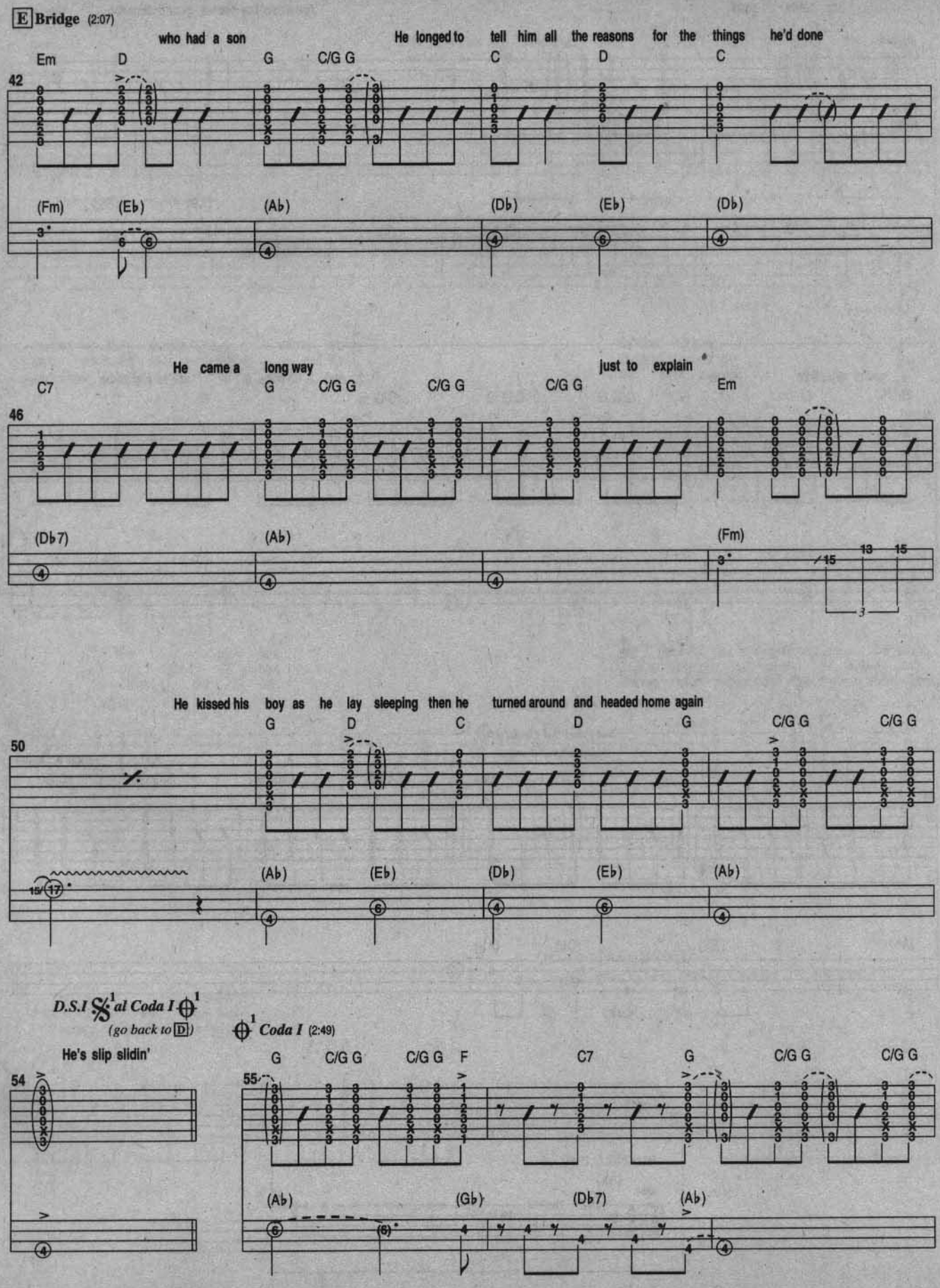

𝄋² C Verses (0:31, 1:17, 2:57)
man
woman
knows
He came from my home town
became a wife
God makes his plan
He wore his
These are the
The information's
Em
G
C/G G
C/G G
C/G G
14
Gtrs. 1 and 2
(Fm)
(Ab)
Bass
passion for his
very words she
unavailable
woman like a
uses to describe
to the mortal
thorny crown
her life
man
He said Delores
She said a good day
We work our jobs
C
D
C
C7
G
C/G G
C/G G
18
(Db)
(Eb)
(Db)
(Db7)
(Ab)
mp
I live in fear
ain't got no rain
Collect our pay
My love for you is so overpowering I'm afraid
She said a bad day's when I lie in bed and
Believe we're gliding down the highway when in fact
C/G G
Em
G
D
C
22
(Fm)
(Ab)
(Eb)
(3rd time) To Coda II 𝄋²
𝄋¹
(skip ahead to meas. 59) D Chorus (1:02, 1:47, 2:33)
that I will disappear
think of things that might have been
we're slip slidin' away
Slip slidin' away
D
G
C/G G
C/G G
G
C/G G
C/G G
26
(Db)
(Eb)
(Ab)
(Ab)
Substitute Bass Fill 1 second time

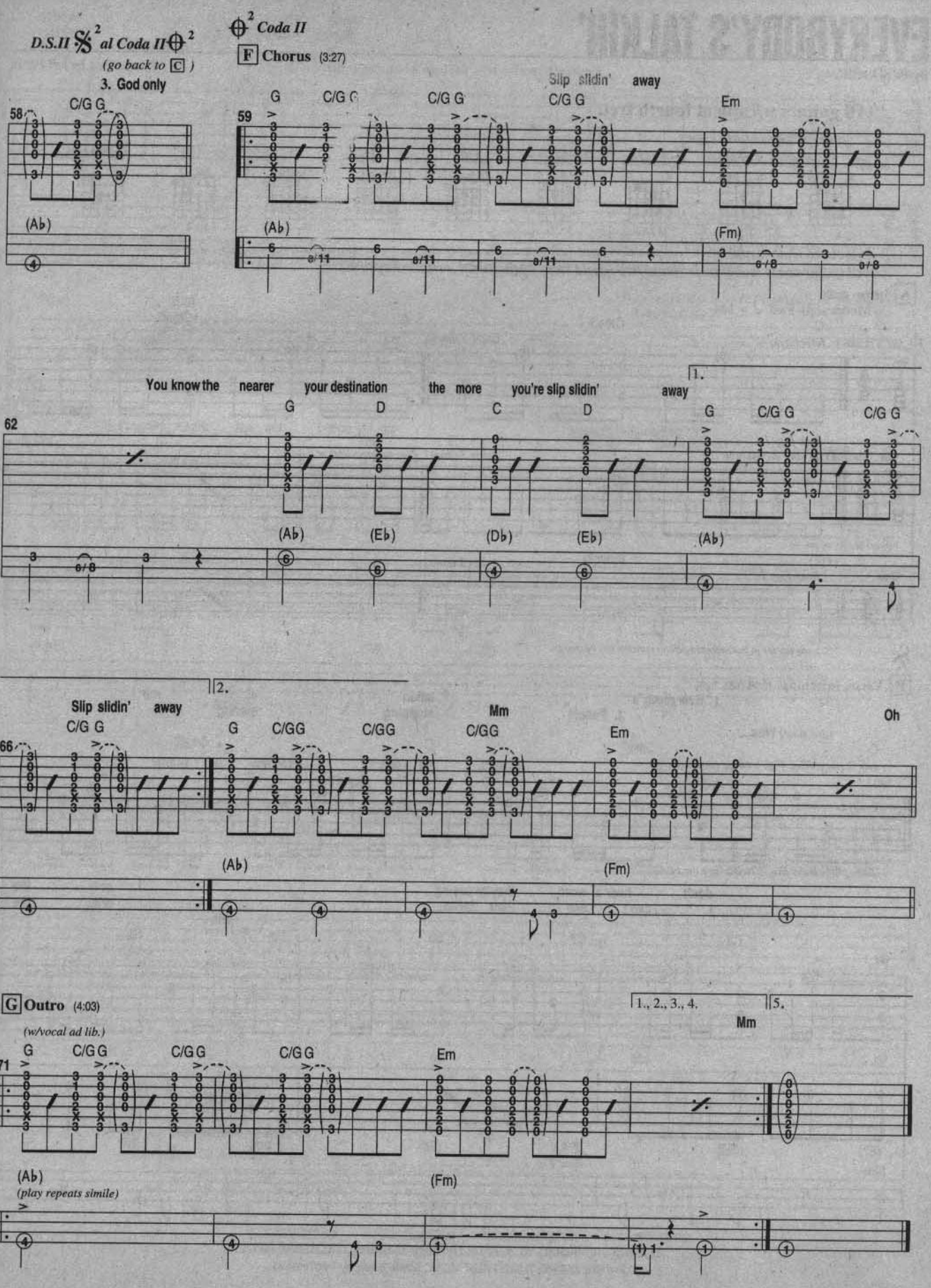

Slip slidin' away
You know the nearer your destination the more
C/G G
Em
G
D
30
(Fm)
(Ab)
(Eb)


1.
2., 3.
you're slip slidin' away
2. And I know a
you're slip slidin' away
C
D
G
C/G G
C/G G
C/G G
C
D
34
(Db)
(Eb)
(Ab)
(Db)
(Eb)


(2nd time) To Coda I
(skip ahead to meas. 55)
And I know a father
G
C/G G
F
C7
G
C/G G
C/G G
C/G G
C/G
38
(Ab)
(Gb)
(Db)
(Ab)


Bass Fill 1 (1:43)
(Ab)
Bass
12 13 15 17 13 13 15
3
3


E Bridge (2:07)
who had a son
He longed to tell him all the reasons for the things he'd done
Em D G C/G G C D C
42
(Fm) (E♭) (A♭) (D♭) (E♭) (D♭)
He came a long way
just to explain
C7 G C/G G C/G G C/G G Em
46
(D♭7) (A♭) (Fm)
15 13 15
3
He kissed his boy as he lay sleeping then he turned around and headed home again
G D C D G C/G G C/G G
50
15 17
(A♭) (E♭) (D♭) (E♭) (A♭)
D.S.I 𝄋1 al Coda I 𝄌1
(go back to D)
He's slip slidin'
54
𝄌1 Coda I (2:49)
G C/G G C/G G F C7 G C/G G C/G G
55
(A♭) (G♭) (D♭7) (A♭)
(6)


D.S.II 𝄋 2 al Coda II ⊕ 2
(go back to C)
3. God only
⊕ 2 Coda II
F Chorus (3:27)
Slip slidin' away
You know the nearer your destination the more you're slip slidin' away
1.
2.
Slip slidin' away
Mm
Oh
G Outro (4:03)
(w/vocal ad lib.)
1., 2., 3., 4.
5.
Mm
(play repeats simile)

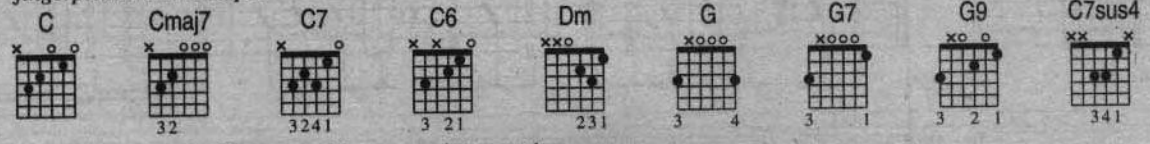
EVERYBODY'S TALKIN'

By FRED NEIL

Transcribed by Jeff Perrin

All guitars w/capo at fourth fret.

fingerpicked chord shapes



All chord shapes and tablature positions are relative to the capo.
All guitar notes and chords sound two whole steps higher than written (key of E).

A **Intro** (0:00)
Moderately Fast ♩ = 124

1 Gtr. 1 (acous.) *fingerstyle* — C — Cmaj7 — C — Cmaj7 — *(play 3 times)*

Rhy. Fig. 1

* Gtr. 2 (acous.) *let ring throughout* — *(play 3 times)* — *(repeat previous measure)*

** piano arr. for acous. gtr.*

** (E) — (Emaj7) — *(play 3 times)*

Bass — *Bass Fig. 1*

***Chord names in parentheses reflect concert key harmony.*

𝄋

B **Verse, Interlude** (0:08, 0:23, 1:09)

1. Everybody's talkin' at me
2. People stopping staring

(3rd time) **Waa....**

C — Cmaj7 — C — Cmaj7

Gtr. 2 plays Rhy. Fig. 1 twice (see meas. 1)

3 Gtr. 1

Bass plays Bass Fig. 1 twice (see meas. 1)

I don't hear a word they're saying only the
I can't see their faces only the

whoa

C6 — C7 — C6 — Dm — G9

5 Gtr. 1

Gtr. 2

(E7) — (E6) — (E7) — (E6) — (F♯m) — (B9)

Bass — *Bass Fig. 1*

As heard on Nilsson's RCA/BMG Heritage recording GREATEST HITS

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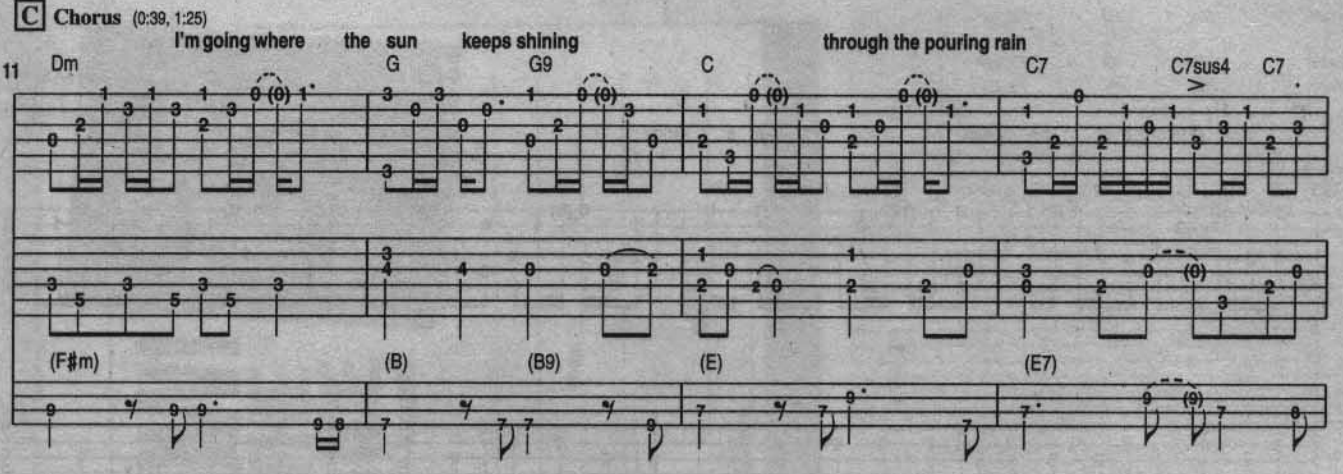
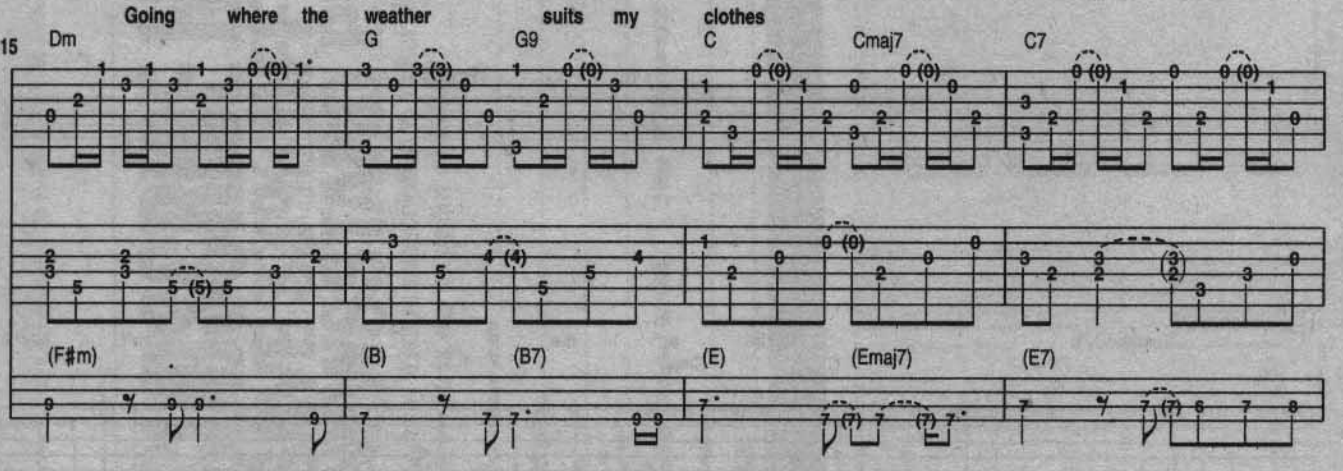
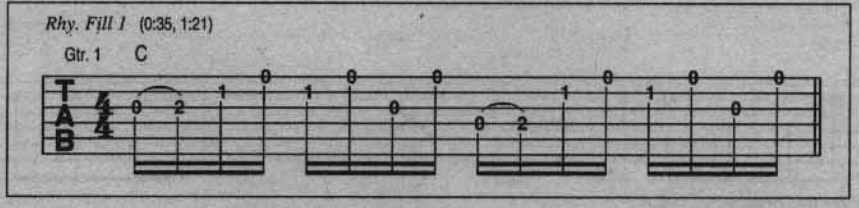
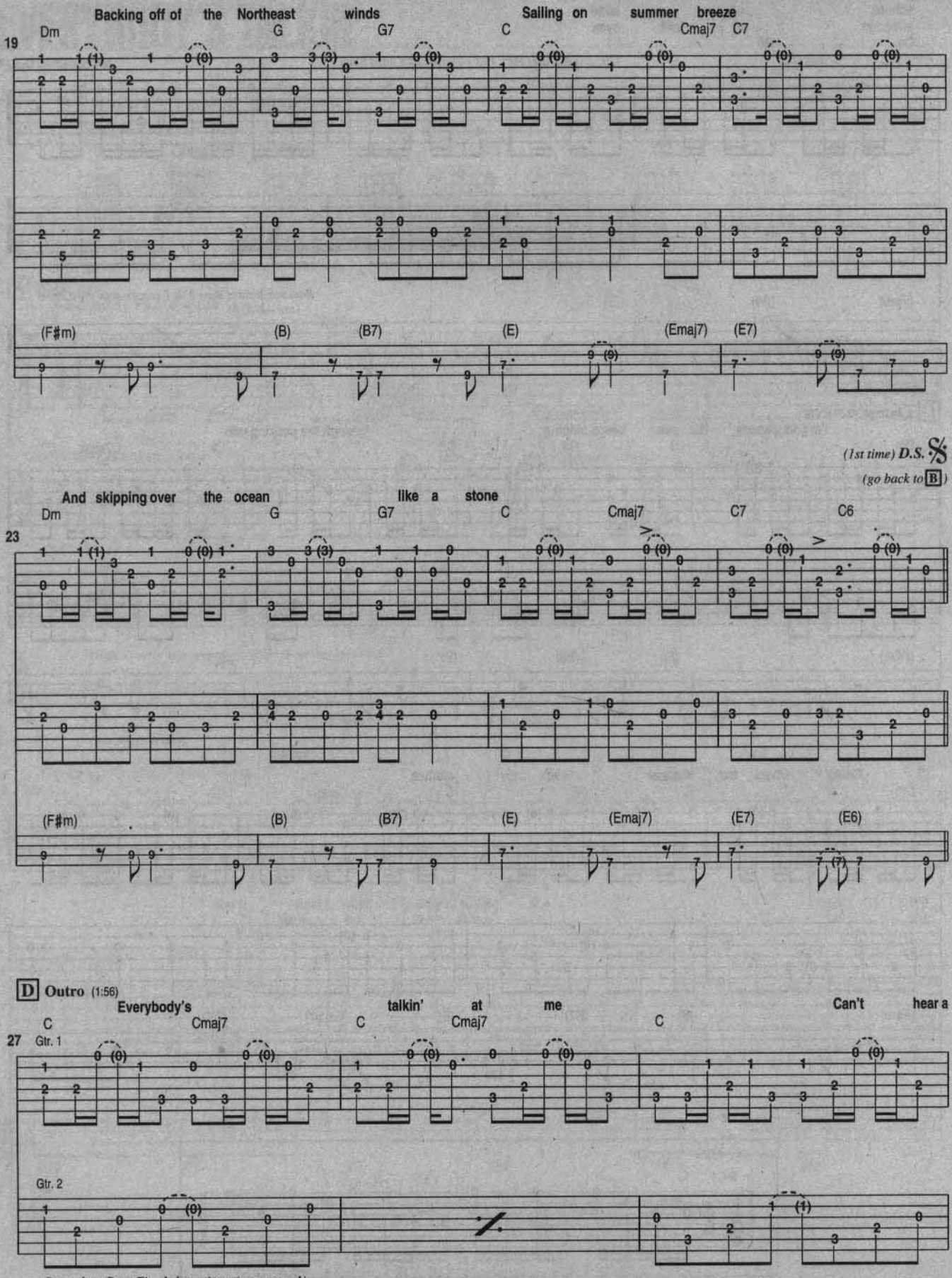
echoes of my mind
shadows of their eyes
Dm G9 C
Gtr. 1 substitutes Rhy. Fill 1 second and third times
(no repeat on D.S.)
8
(F♯m) (B9) (E)
Bass substitutes Bass Fill 1 second and third times
(see meas. 6)


C Chorus (0:39, 1:25)
I'm going where the sun keeps shining through the pouring rain
11
Dm G G9 C C7 C7sus4 C7
(F♯m) (B) (B9) (E) (E7)


Going where the weather suits my clothes
15
Dm G G9 C Cmaj7 C7
(F♯m) (B) (B7) (E) (Emaj7) (E7)


Rhy. Fill 1 (0:35, 1:21)
Gtr. 1 C
T
A
B



Bass plays Bass Fig. 1 three times (see meas. 1)

word they're saying
I won't let you only
Dm G9
the echoes of my
leave my love behind
Dm G9
30 Gtr. 1
Gtr. 2
(E) (F♯m) (B9) (F♯m) (B9)
Bass
Bass Fig. 2
mind
(2:19)
No I won't let you leave
Wow...
I won't let you leave
I won't let you leave
C6 C
Dm G9
33 Gtr. 1
(play repeats simile)
Gtr. 2
Bass plays Bass Fig. 1 (see meas. 1)
Bass plays Bass Fill 1 (see meas. 6)
Bass plays Bass Fig. 2 (see meas. 31)
(3rd time) my love behind
Dm G9 C6 N.C.(C)
(play 4 times and fade)
36 Gtr. 1
Gtr. 2
(F♯m) (B9) (E6)
Bass
Bass plays Bass Fill 2 second time
Bass Fill 2 (2:32)
Bass (E)

CALIFORNIA DREAMIN'

By JOHN PHILLIPS and MICHELLE PHILLIPS

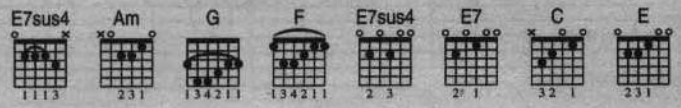
Transcribed by Jesse Gress

Guitars 1 and 2 are performed with a capo at the fourth fret.

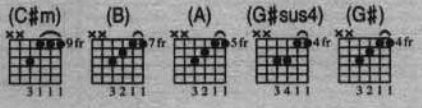
All chord shapes and tablature positions for Guitars 1 and 2 are relative to the capo.

All notes and chords for Guitars 1 and 2 sound two whole steps higher than written (key of C♯ minor).

chords for Guitars 1 and 2 (w/capo at fourth fret)



chords for Guitar 3 (no capo)



A Intro (0:00)

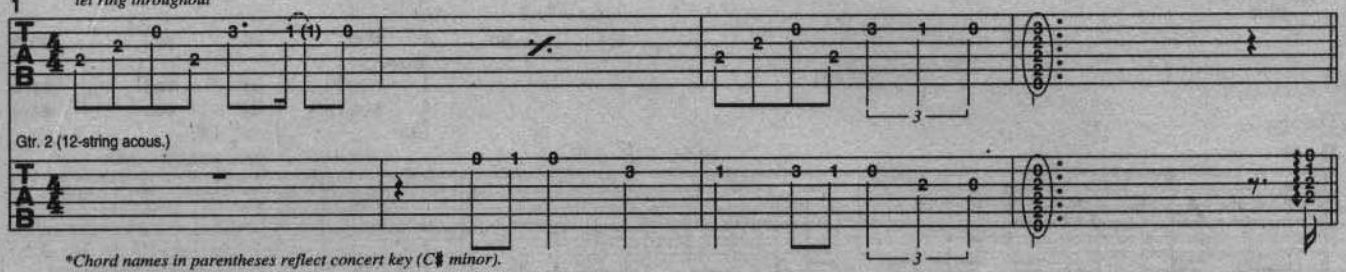
Moderate Rock ♩ = 112

*(G♯7sus4)
E7sus4

1. All the leaves are

Gtr. 1 (acous.)

let ring throughout



Gtr. 2 (12-string acous.)

**Chord names in parentheses reflect concert key (C♯ minor).*

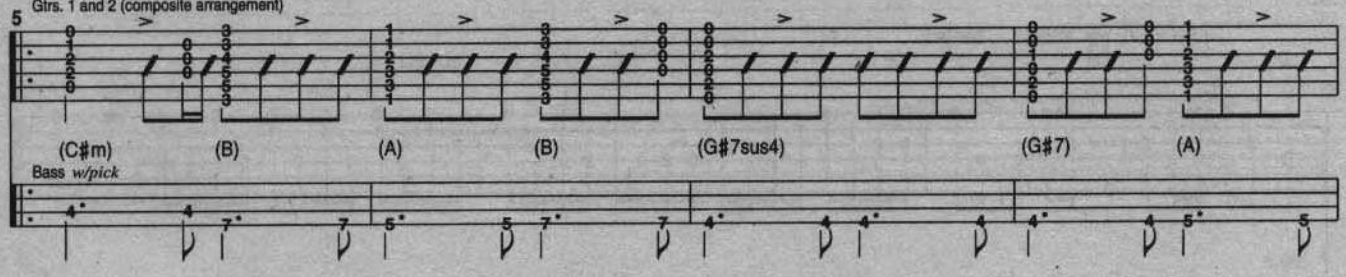
B Verses (0:09, 0:43, 1:51)

(1.) brown and the sky is grey I've been for a
(All the leaves are brown) (and the sky is grey)
(2.) church I passed along the way Well I got down on my
(3.) brown and the sky is grey I've been for a
(All the leaves are brown) (and the sky is grey)

Am G F G E7sus4 E7 F

Gtr. 3 plays Riff A (see next page)

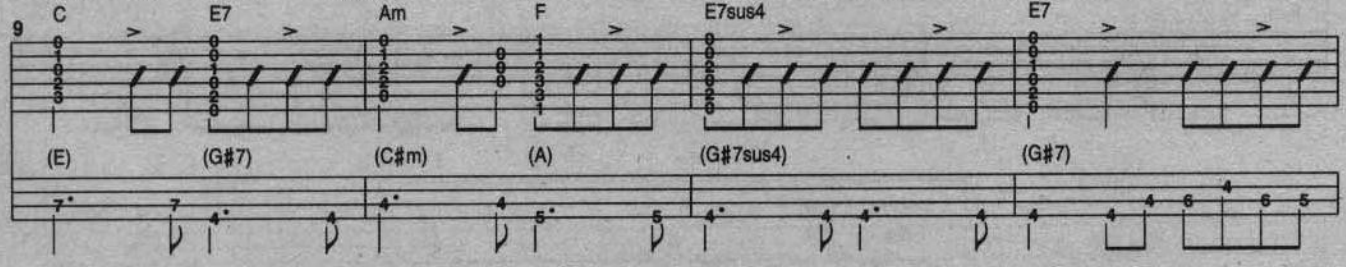
Gtrs. 1 and 2 (composite arrangement)



Bass *w/pick*

walk on a winter's day I'd be safe and
(I've been for a walk) (on a winter's day)
knees and I pretend to pray You know the preacher liked the
(Got down on my knees) (I pretend to pray)
walk on a winter's day
(I've been for a walk) (on a winter's day) If I didn't

C E7 Am F E7sus4 E7



As heard on the Mamas and the Papas' MCA recording IF YOU CAN BELIEVE YOUR EYES AND EARS

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(3rd time) To Coda
(skip ahead to meas. 38)

warm (I'd be safe and warm) cold (Preacher liked the cold) tell her (If I didn't tell her) if I was in L. A. He knows I'm gonna stay I could leave today (If I was in L. A.) (knows I'm gonna stay) (I could leave today)

Am G F G E7sus4 E7

California

Gtr. 3 plays Riff A

13

(C♯m) (B) (A) (B) (G♯7sus4) (G♯7)

1. 2. Stopped into a

dreamin' (California dreamin') on such a winter's day

Am G F G E7sus4 E7 E7

17 (repeat previous four measures)

(C♯m) (B) (A) (B) (G♯7sus4) (G♯7) (G♯7)

C Flute Solo (1:17)

(C♯m) (A)

Gtr. 4 (alto flute arr. for elec. gtr.)

22

f

(C♯m) (A)

Gtr. 3

Am F

Gtrs. 1 and 2

(repeat previous measure)

(C♯m) (A)

Bass

Riff A (0:09, 0:26, 0:43, 1:00, 1:51, 2:08)

C♯m B A B

Gtr. 3 (elec. w/clean tone)

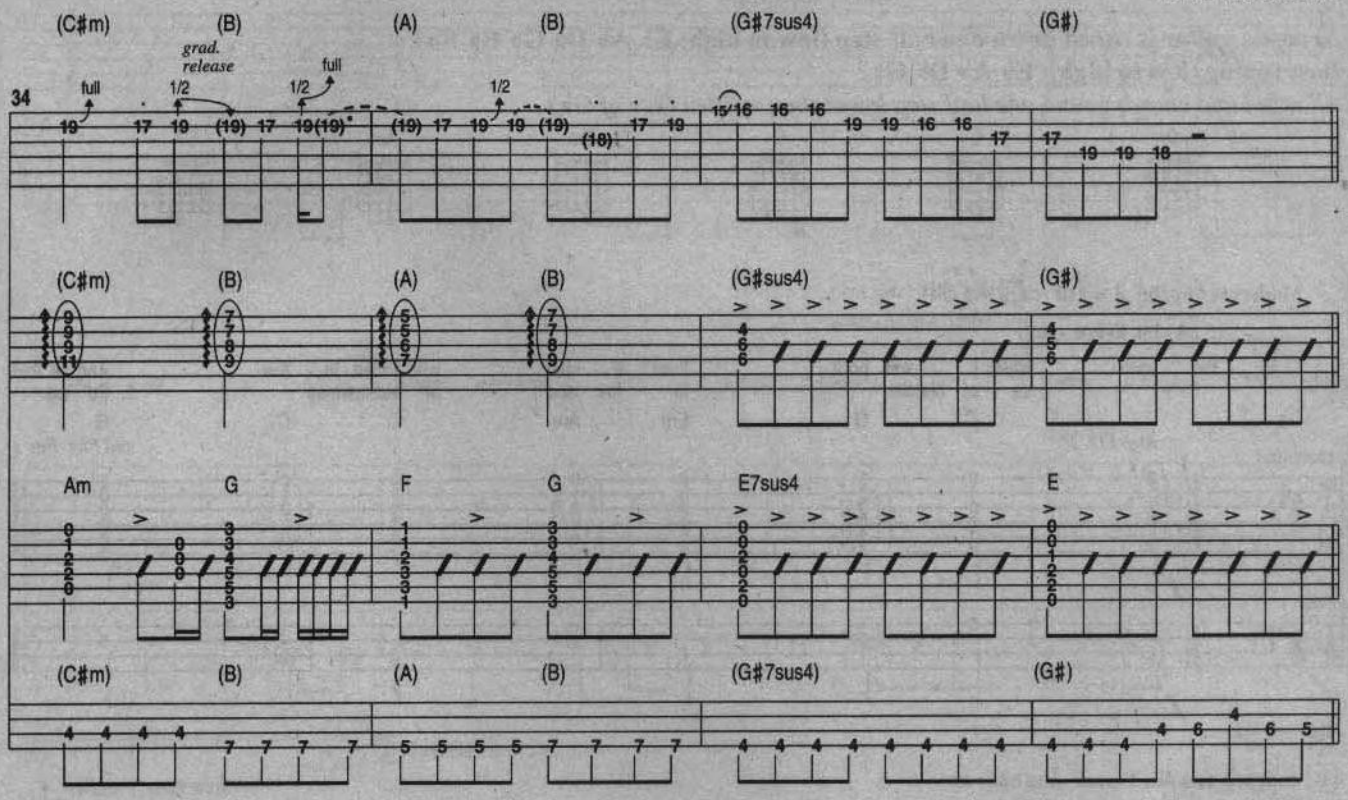
let ring let ring let ring let ring

mp

26
(E)
(G#7)
(C#m)
(A)
(G#7sus4)
(G#7)
(E)
let ring
(G#)
let ring
(C#m)
let ring
(A)
(G#sus4)
(G#)
C
E7
Am
F
E7sus4
E7
(E)
(G#7)
(C#m)
(A)
(G#7sus4)
(G#7)
30
(C#m)
(B)
(A)
(B)
(G#7sus4)
(G#7)
1/2
full
(C#m)
let ring
(B)
let ring
(A)
let ring
(B)
let ring
(G#sus4)
(G#)
Am
G
F
G
E7sus4
E7
Gtrs. 1 and 2
(C#m)
(B)
(A)
(B)
(G#7sus4)
(G#7)

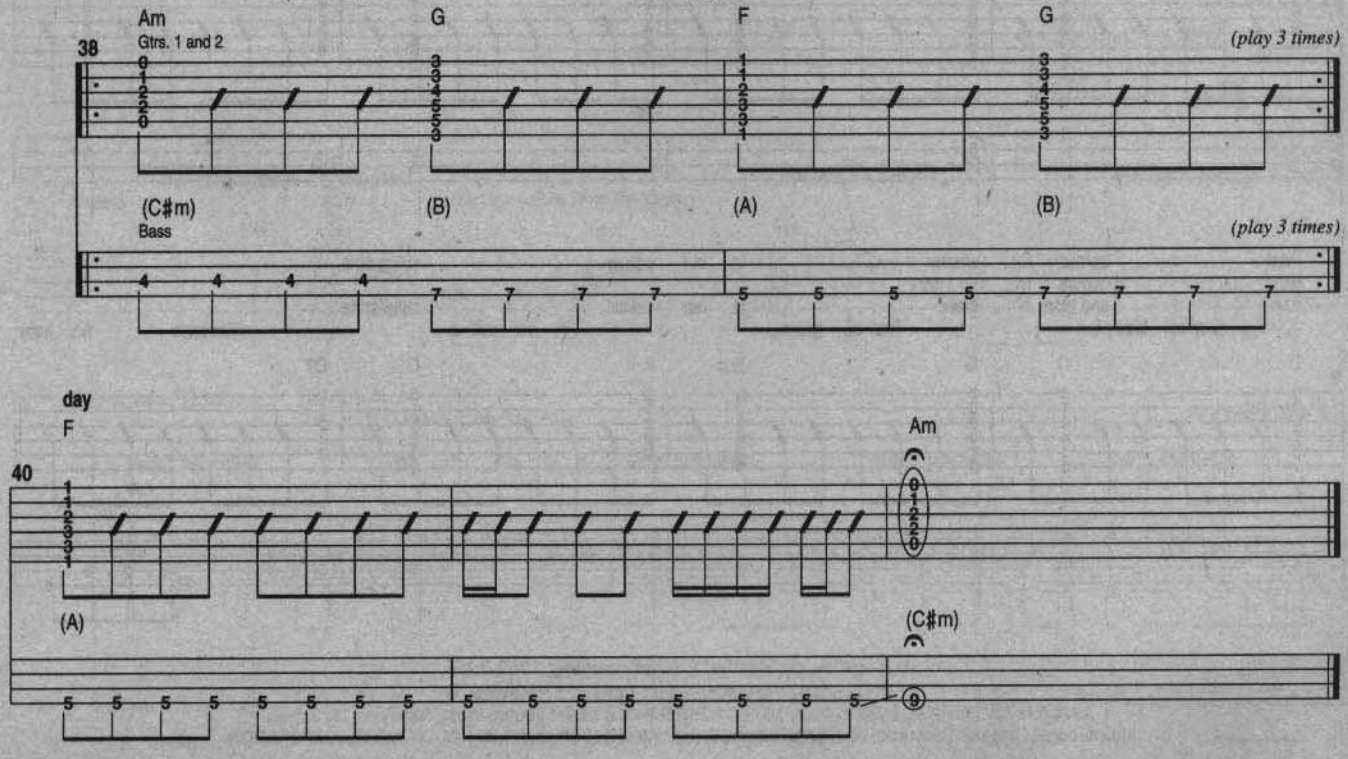
D.S. 𝄋 al Coda ⊕
(go back to B)

3. All the leaves are



⊕ Coda (2:17)

(1.) dreamin' dreamin') on such a winter's
(California
(2., 3.) day (California dreamin') on such a winter's



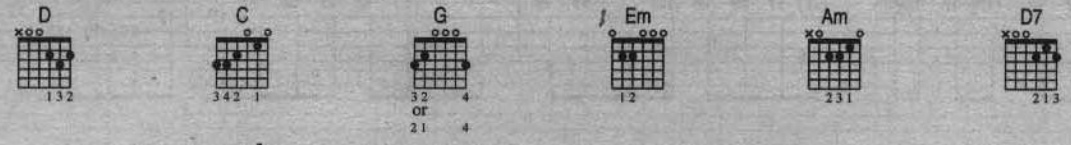
day

YELLOW SUBMARINE

By JOHN LENNON and PAUL McCARTNEY

Transcribed by Matt Scharfglass

Acoustic guitar is tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.
All notes and chords sound one half step lower than written (key of G♭).



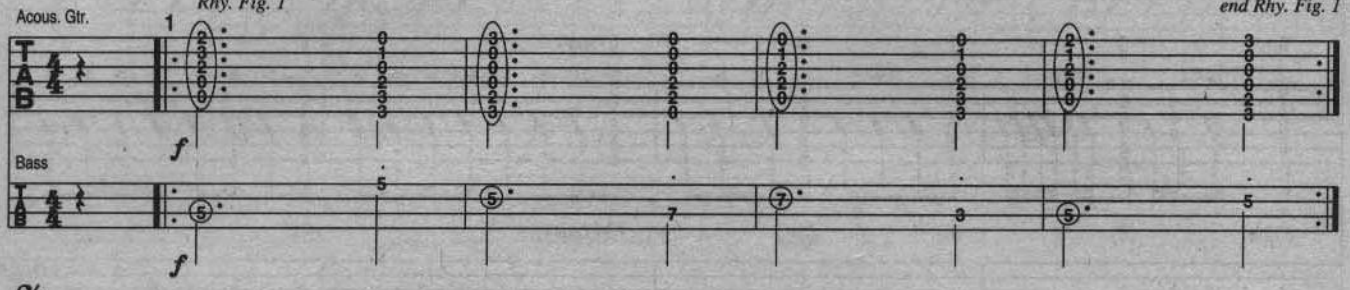
Moderate Shuffle ♩ = 110 (♫ = ♩ ♪)

A **1st Verse** (0:01)

In the town where I was born lived a man who sailed to sea And he told
us of his life in the land of submarines 2. So we

D C G Em Am C D7 G

Rhy. Fig. 1 *end Rhy. Fig. 1*

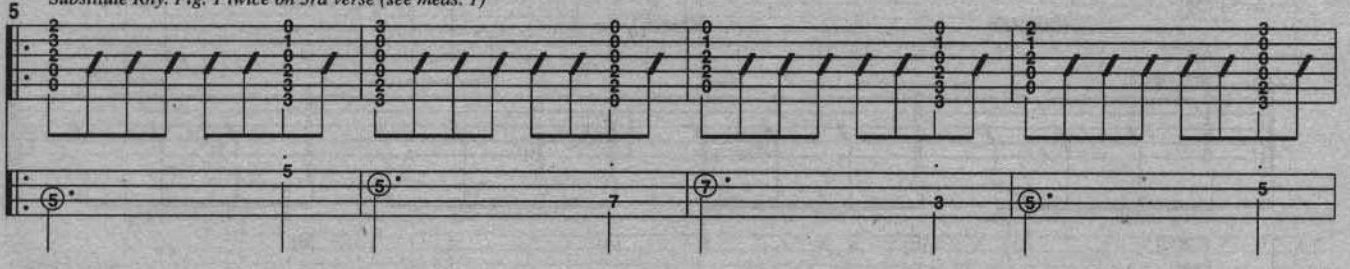


B **2nd, 3rd and 4th Verses** (0:19, 0:54, 1:45)

(2.) sailed on to the sun 'til we found a sea of green And we
(3.) are all aboard Many more of them live next door And the
(4.) live a life of ease every one of us has all we need Sky of
(Every one of us has all we need)

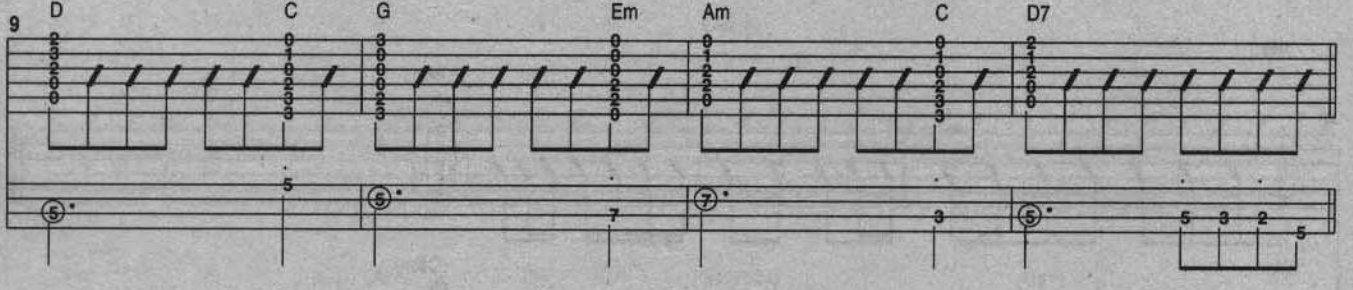
D C G Em Am C D7 G

Substitute Rhy. Fig. 1 twice on 3rd verse (see meas. 1)



lived beneath the waves in our yellow submarine
band begins to play
blue and sea of green in our yellow submarine
(Sky of blue Sea of green) (In our yellow submarine Ah hah)

D C G Em Am C D7



As heard on the Beatles' Capitol recording 1962-1966

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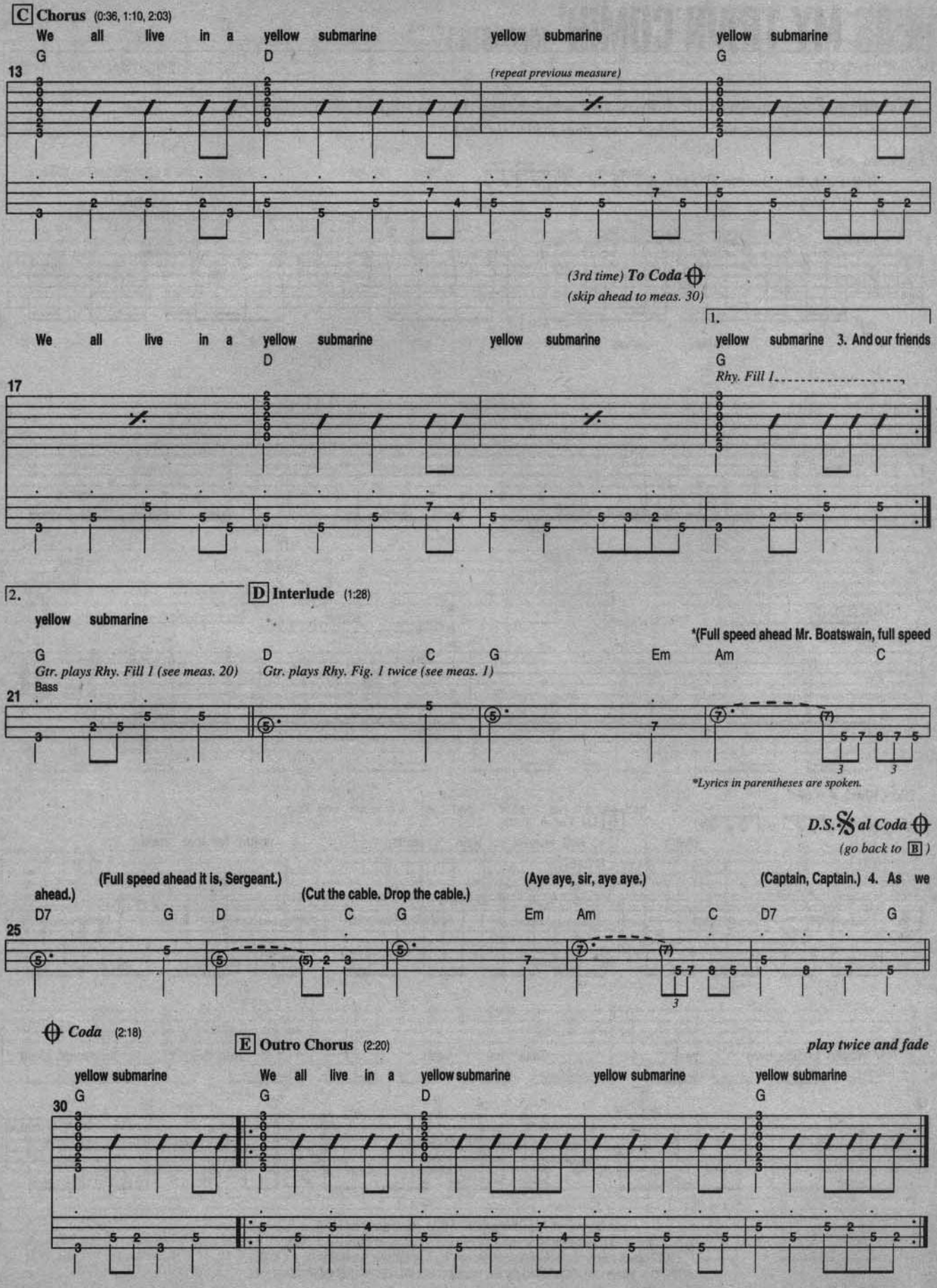

C Chorus (0:36, 1:10, 2:03)
We all live in a yellow submarine
yellow submarine
yellow submarine
G
D
G
13
(repeat previous measure)
(3rd time) To Coda
(skip ahead to meas. 30)
1.
We all live in a yellow submarine
yellow submarine
yellow submarine 3. And our friends
D
G
17
Rhy. Fill 1
2.
D Interlude (1:28)
yellow submarine
*(Full speed ahead Mr. Boatswain, full speed
G
D
C
G
Em
Am
C
Gtr. plays Rhy. Fill 1 (see meas. 20)
Gtr. plays Rhy. Fig. 1 twice (see meas. 1)
Bass
21
*Lyrics in parentheses are spoken.
D.S. al Coda
(go back to B)
(Full speed ahead it is, Sergeant.)
(Cut the cable. Drop the cable.)
(Aye aye, sir, aye aye.)
(Captain, Captain.) 4. As we
ahead.)
D7
G
D
C
G
Em
Am
C
D7
G
25
Coda (2:18)
E Outro Chorus (2:20)
play twice and fade
yellow submarine
We all live in a yellow submarine
yellow submarine
yellow submarine
G
G
D
G
30

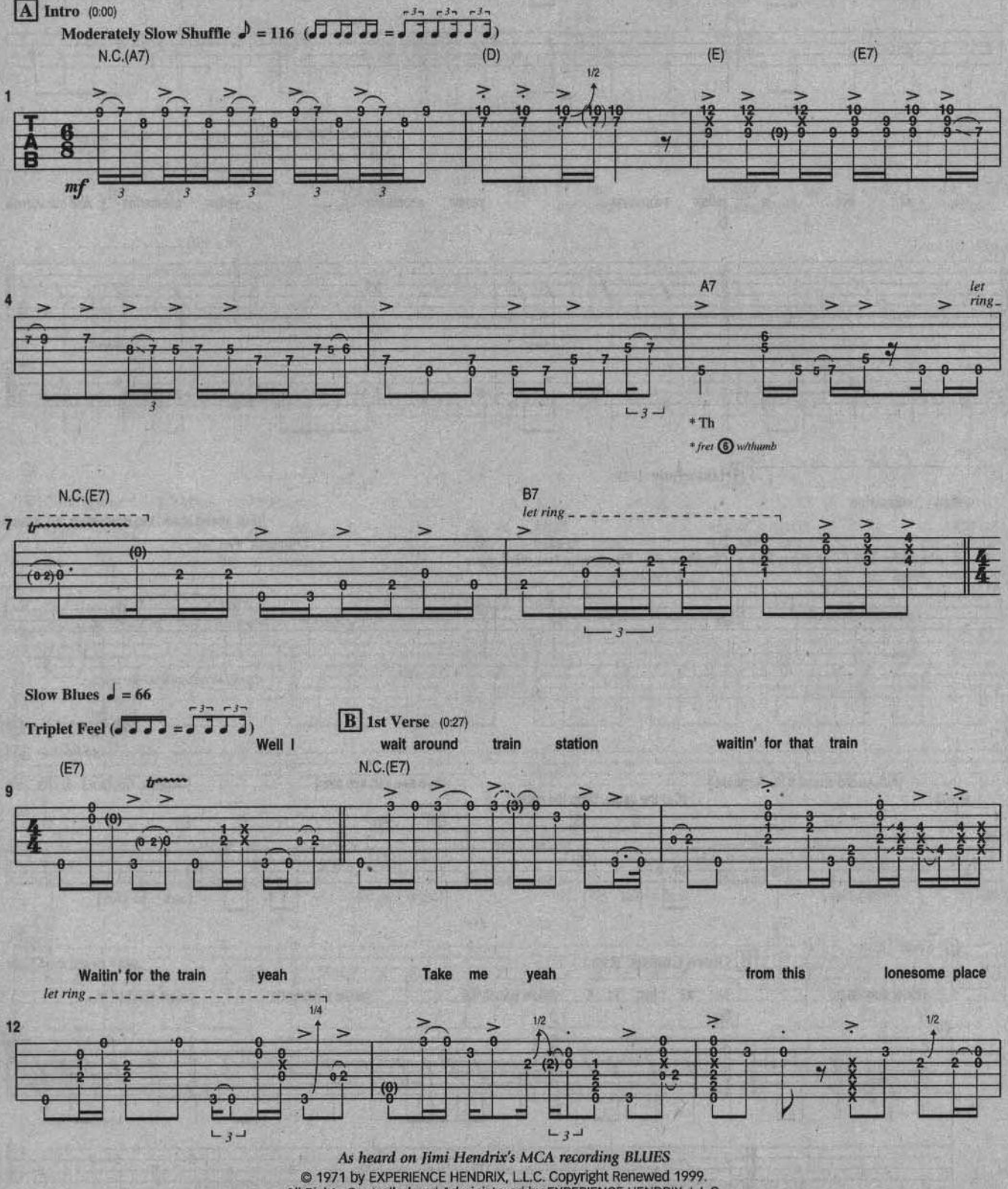
HEAR MY TRAIN COMIN' (ACOUSTIC)

By JIMI HENDRIX

Transcribed by Andy Aledort

12-string acoustic guitar tuned down two whole steps (low to high: C F B♭ E♭ G C).

All notes and chords sound two whole steps lower than written (key of C).



As heard on Jimi Hendrix's MCA recording BLUES

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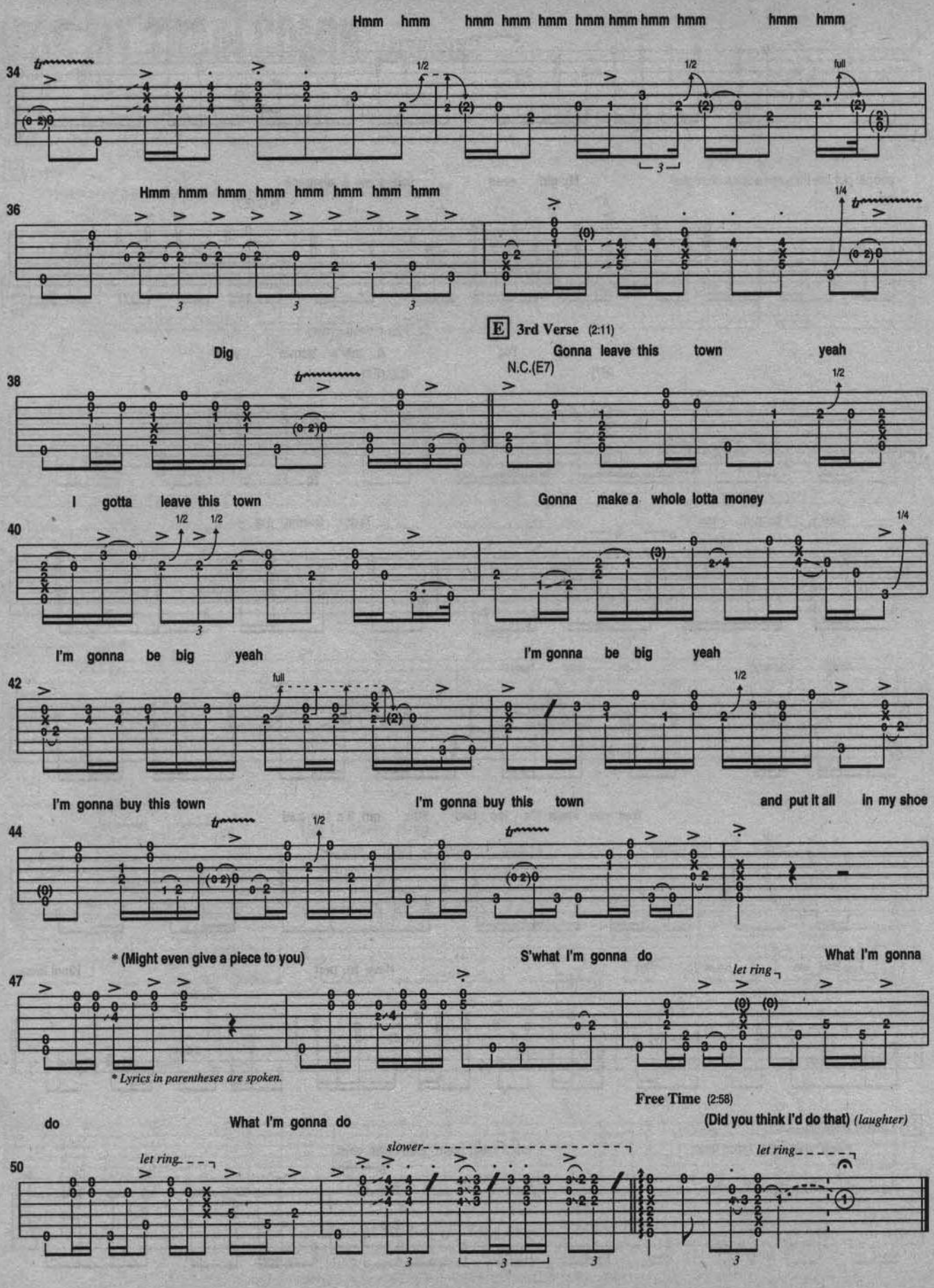
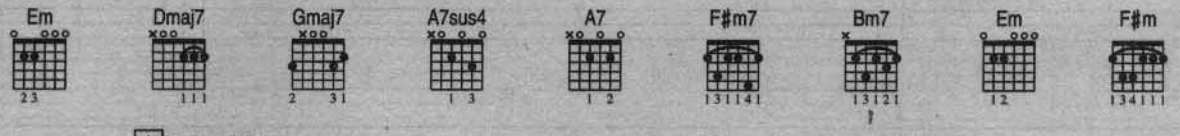
15
Well now a whole lotta
people put me through a lotta changes
My girl even
called me a disgrace
17
B7
A7
N.C.(E7)
C 2nd Verse (1:07)
Dig
A tear's burnin' yeah
20
(B7)
N.C.(E7)
Tear's burnin' me
Tear's burnin' me
22
way down in my heart
24
Well you know it's too bad little girl it's too bad
26
B7
B9
Too bad we have to part
Have to part
Hmm hmm
28
A7
N.C.(E7)
D Guitar Solo (1:43)
Hmm hmm hmm hmm hmm
hmm hmm hmm hmm hmm hmm
31
N.C.(E7)


Hmm hmm hmm hmm hmm hmm hmm hmm hmm hmm hmm
34
1/2
1/2
full
Hmm hmm hmm hmm hmm hmm hmm hmm
36
1/4
E 3rd Verse (2:11)
Dig
Gonna leave this town yeah
N.C.(E7)
38
1/2
I gotta leave this town
Gonna make a whole lotta money
40
1/2 1/2
1/4
I'm gonna be big yeah
I'm gonna be big yeah
42
full
1/2
I'm gonna buy this town
I'm gonna buy this town
and put it all in my shoe
44
1/2
* (Might even give a piece to you)
S'what I'm gonna do
What I'm gonna
47
let ring
* Lyrics in parentheses are spoken.
Free Time (2:58)
do
What I'm gonna do
(Did you think I'd do that) (laughter)
50
let ring
slower
let ring

THE GAME OF LOVE

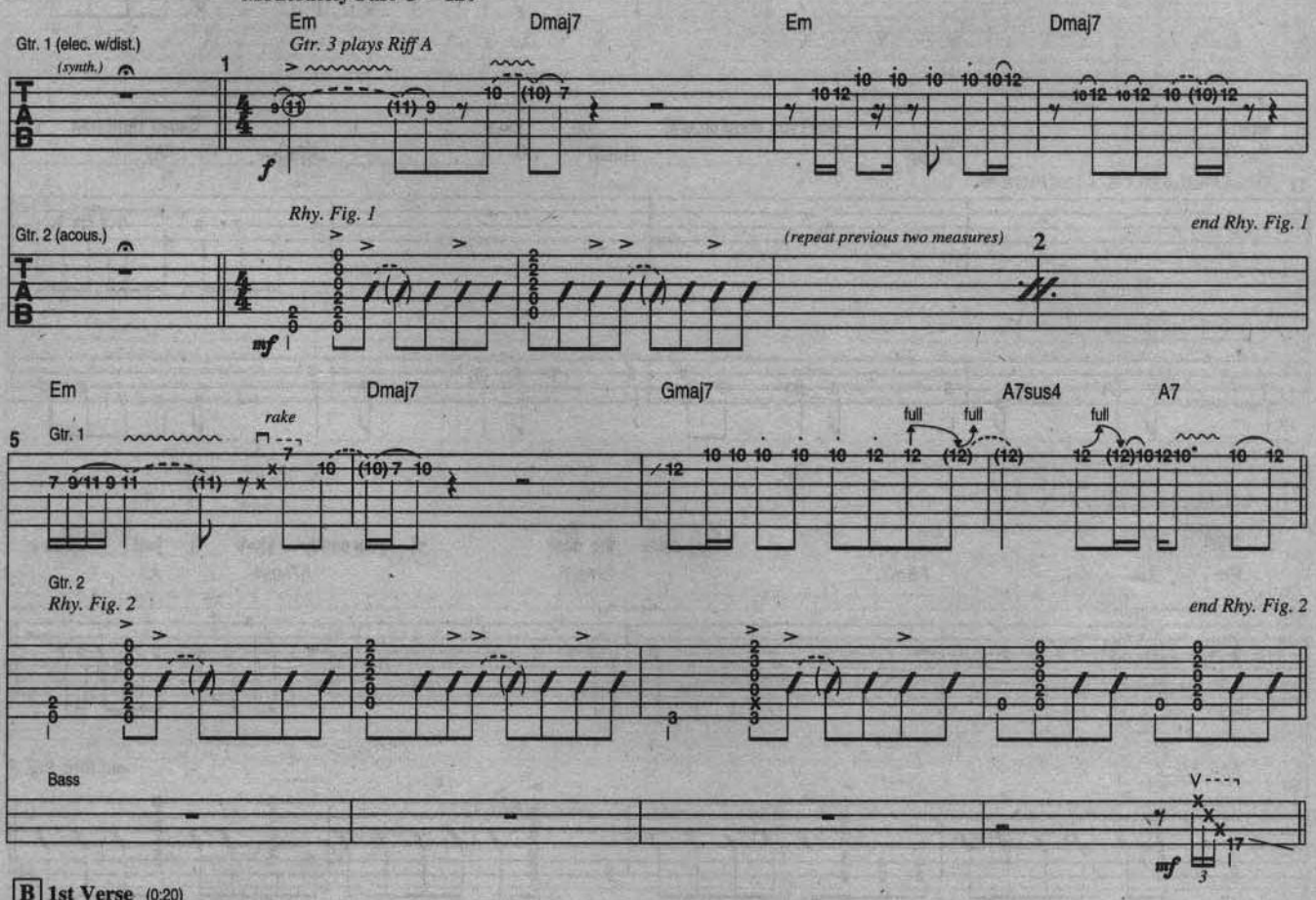
By RICK NOWELS and GREGG ALEXANDER

Transcribed by Hemme Luttjeboer



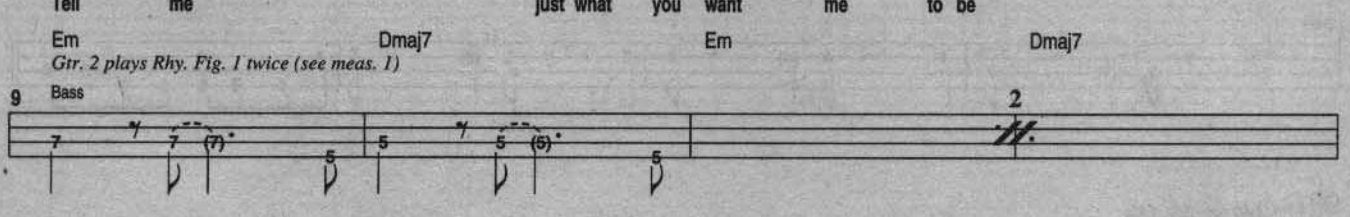
A Intro (0:04)

Moderately Fast ♩ = 120



B 1st Verse (0:20)

Tell me just what you want me to be



As heard on Santana's Arista recording SHAMAN

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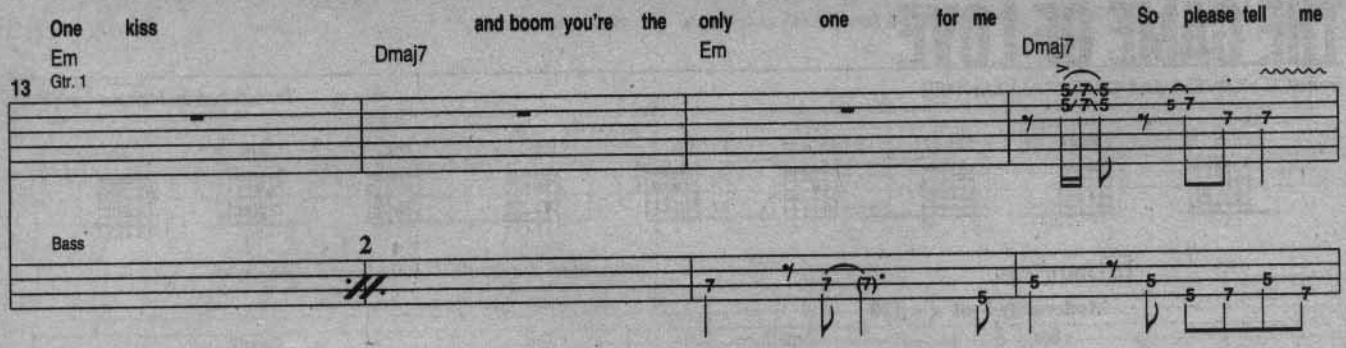
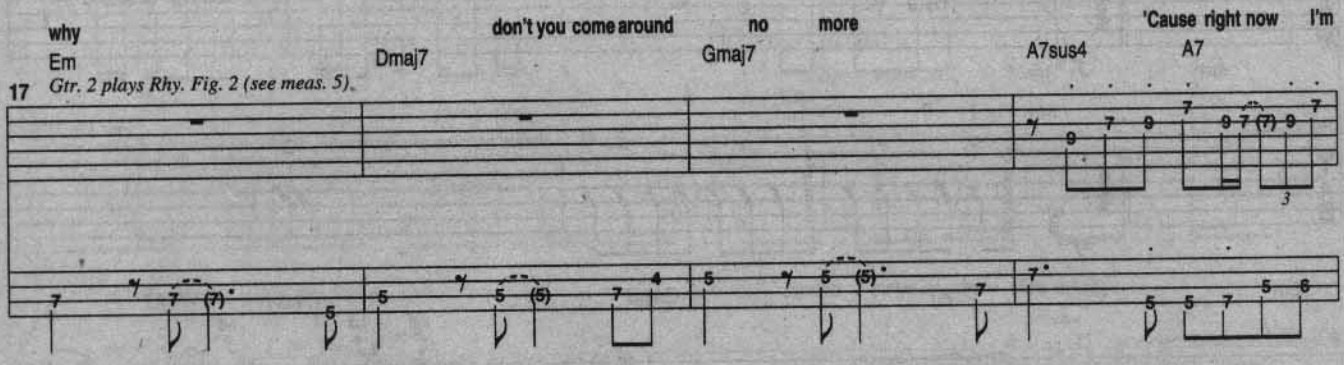
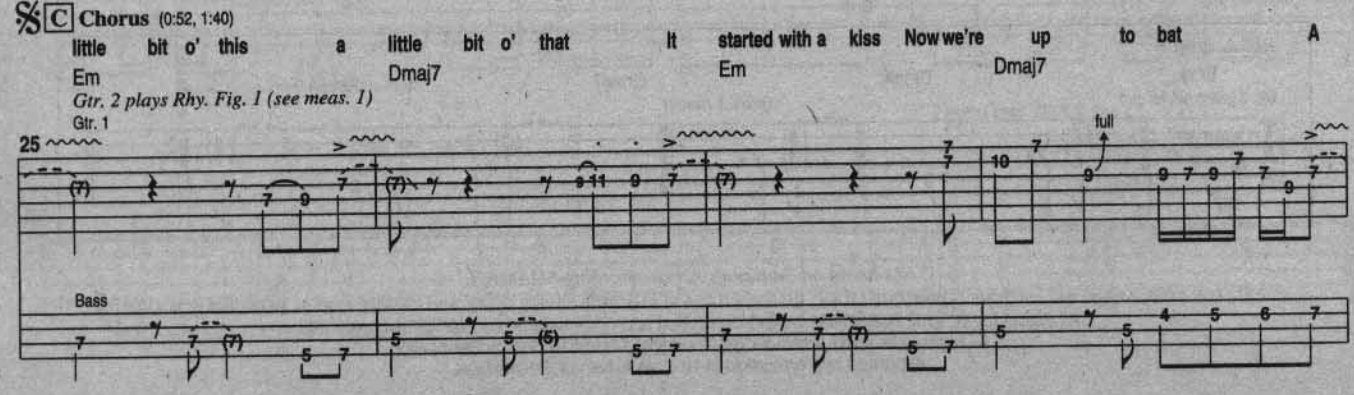
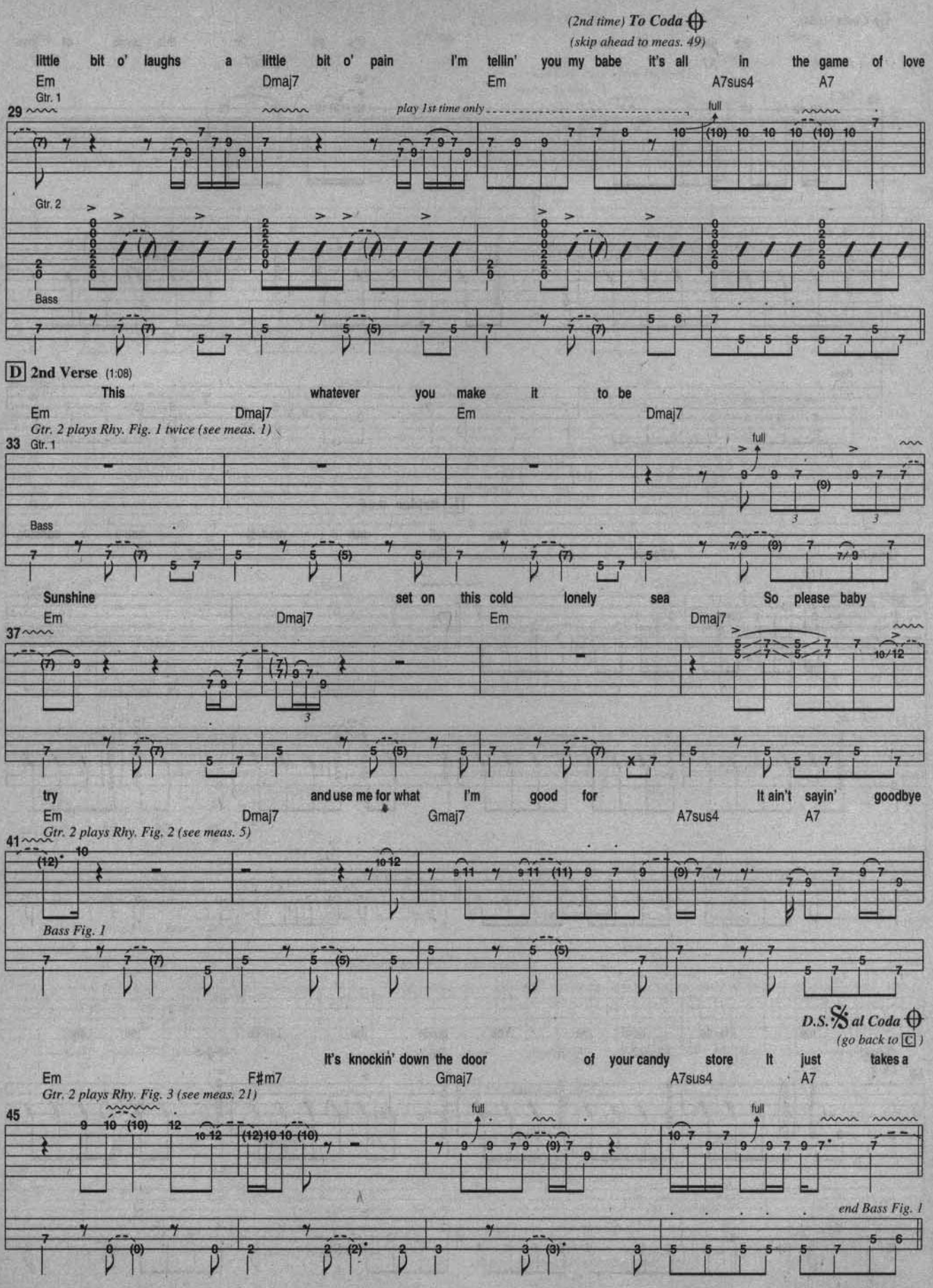

One kiss and boom you're the only one for me So please tell me
Em Dmaj7 Em Dmaj7
13
Gtr. 1
Bass
2


why don't you come around no more 'Cause right now I'm
Em Dmaj7 Gmaj7 A7sus4 A7
17
Gtr. 2 plays Rhy. Fig. 2 (see meas. 5).

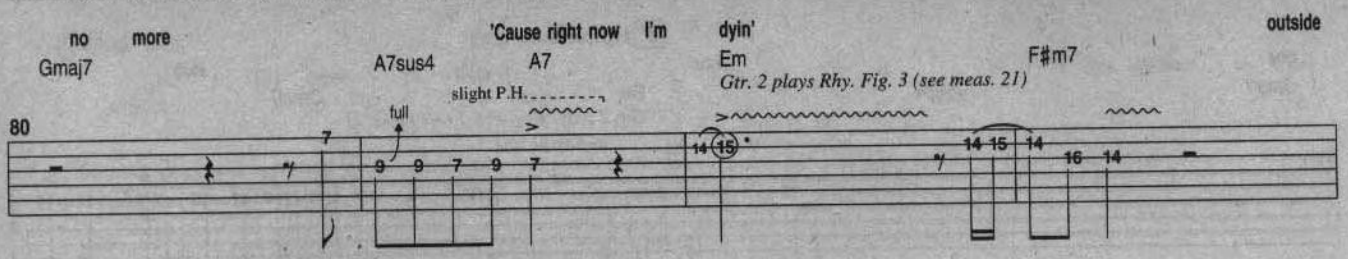
cryin' outside the door of your candy store It just takes a
Em F♯m7 Gmaj7 A7sus4 A7
Gtr. 1
21
full
Rhy. Fig. 3
end Rhy. Fig. 3
Gtr. 2
Bass


Chorus (0:52, 1:40)
little bit o' this a little bit o' that It started with a kiss Now we're up to bat A
Em Dmaj7 Em Dmaj7
Gtr. 2 plays Rhy. Fig. 1 (see meas. 1)
Gtr. 1
25
full
Bass

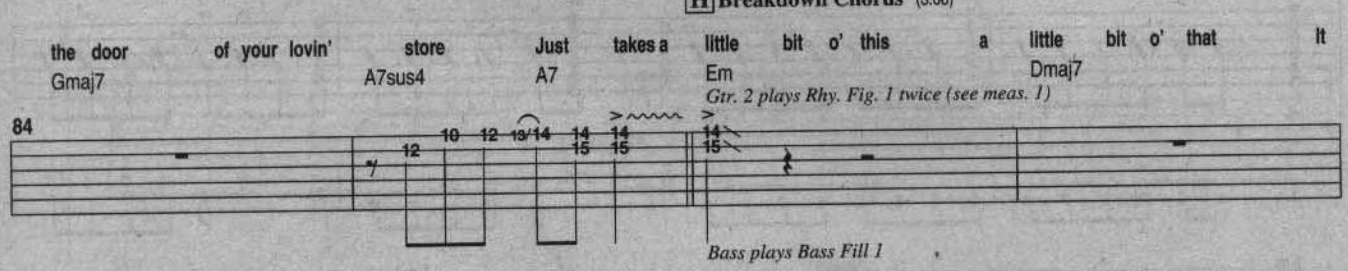

(2nd time) To Coda
(skip ahead to meas. 49)
little bit o' laughs a little bit o' pain I'm tellin' you my babe it's all in the game of love
Em Dmaj7 Em A7sus4 A7
Gtr. 1
29
play 1st time only
full
Gtr. 2
Bass
D 2nd Verse (1:08)
This whatever you make it to be
Em Dmaj7 Em Dmaj7
Gtr. 2 plays Rhy. Fig. 1 twice (see meas. 1)
33
Gtr. 1
full
Bass
Sunshine set on this cold lonely sea So please baby
Em Dmaj7 Em Dmaj7
37
try and use me for what I'm good for It ain't sayin' goodbye
Em Dmaj7 Gmaj7 A7sus4 A7
Gtr. 2 plays Rhy. Fig. 2 (see meas. 5)
41
Bass Fig. 1
D.S. 𝄋 al Coda
(go back to C)
It's knockin' down the door of your candy store It just takes a
Em F♯m7 Gmaj7 A7sus4 A7
Gtr. 2 plays Rhy. Fig. 3 (see meas. 21)
45
full
full
end Bass Fig. 1

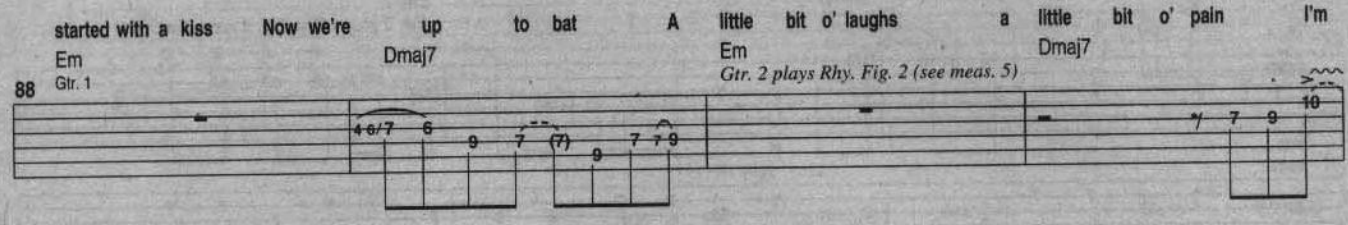
Coda (1:54)
in the game of love
It's all in this game of love
A7sus4
A7
Em
Dmaj7
49
Gtr. 1
full
Gtr. 2
Bass
E Bridge (2:04)
You roll me control me console
Gmaj7
A7sus4
Bm7
F♯m7
52
full
full
me Please hold me You guide me Divide me into
Gmaj7
A7sus4
A7
Em
F♯m
56
Gtr. 2
Bass

F Guitar Solo (2:20)
one
Whoa
Hoo
Gmaj7
A7sus4
Em
Dmaj7
Gtr. 2 plays Rhy. Fig. 1 (see meas. 1)
tremolo picking
full
60
Bass Fig. 2
Em
Dmaj7
Em
Gtr. 2 plays Rhy. Fig. 2 (see meas. 5)
64
Gtr. 1
Bass
Dmaj7
Gmaj7
A7sus4
A7
grad. bend
67
end Bass Fig. 2
Em
Dmaj7
Em
Gtr. 2 plays Rhy. Fig. 1 (see meas. 1)
Gtr. 1
70
Bass plays Bass Fig. 2 (see meas. 62)
Dmaj7
Em
Dmaj7
Gtr. 2 plays Rhy. Fig. 2 (see meas. 5)
73
G Pre-chorus (2:52)
So please tell me why
don't you come around
Gmaj7
A7sus4
A7
Em
Dmaj7
Gtr. 2 plays Rhy. Fig. 2 (see meas. 5)
76
Bass plays Bass Fig. 1 (see meas. 41)

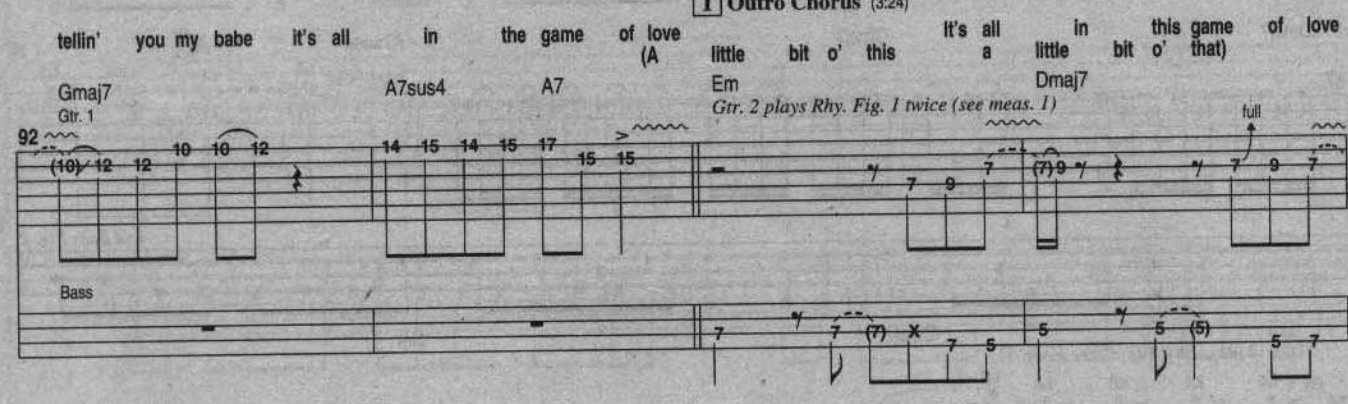


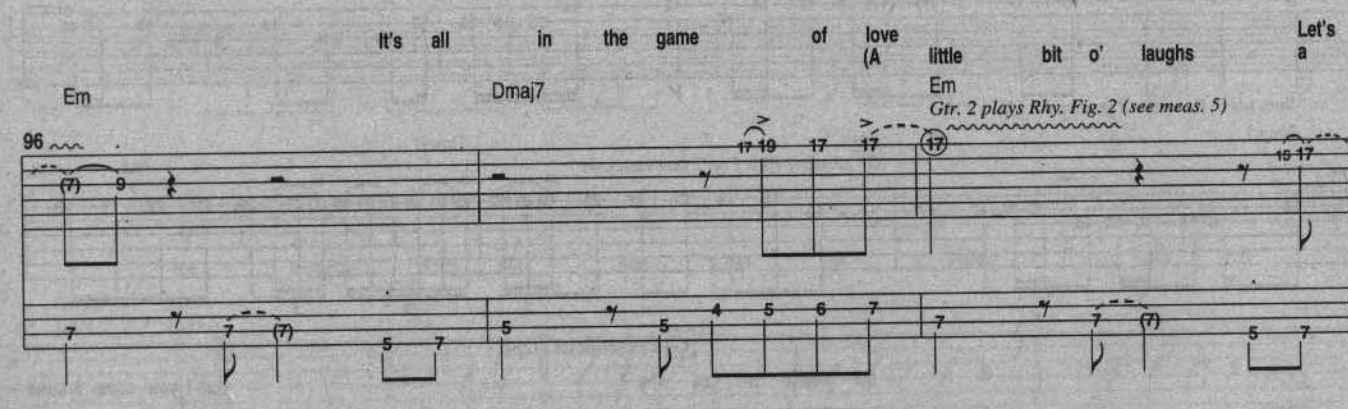
H Breakdown Chorus (3:08)

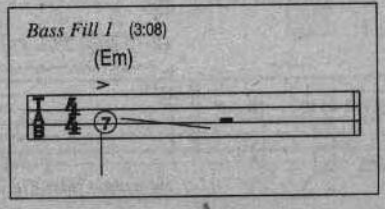

the door of your lovin' store Just takes a little bit o' this a little bit o' that It
Gmaj7
A7sus4
A7
Em
Dmaj7
Gtr. 2 plays Rhy. Fig. 1 twice (see meas. 1)
84
Bass plays Bass Fill 1


started with a kiss Now we're up to bat A little bit o' laughs a little bit o' pain I'm
Em
Dmaj7
Em
Dmaj7
Gtr. 2 plays Rhy. Fig. 2 (see meas. 5)
88
Gtr. 1

I Outro Chorus (3:24)


tellin' you my babe it's all in the game of love (A little bit o' this It's all in a little bit o' this game of love that)
Gmaj7
A7sus4
A7
Em
Dmaj7
Gtr. 2 plays Rhy. Fig. 1 twice (see meas. 1)
92
Gtr. 1
full
Bass



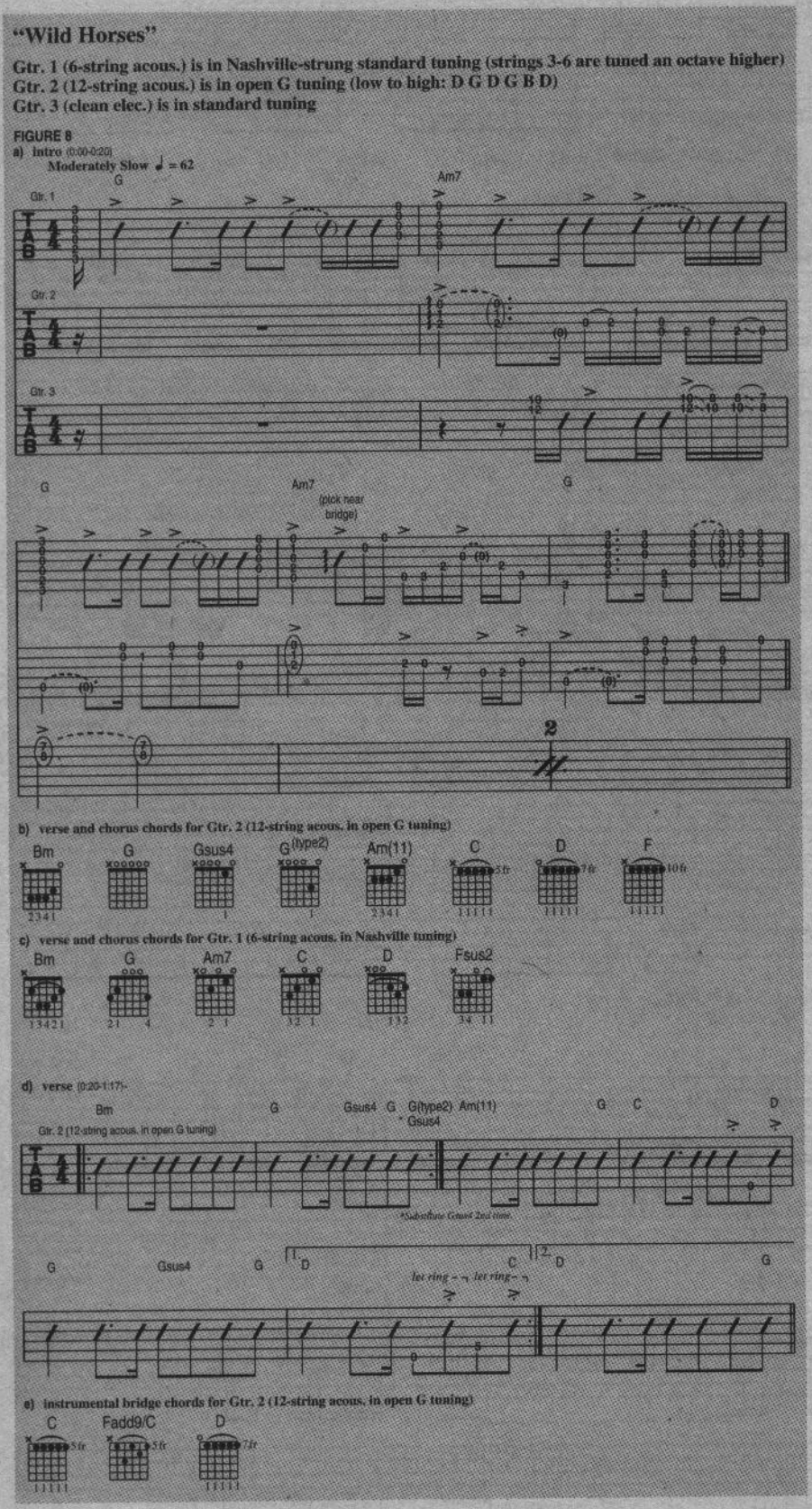


play the game of love
little bit o' pain)
Dmaj7
Gmaj7
A7sus4
A7
99
Gtr. 1
Bass
Roll me Control me Please
(Background vocal repeats last two lines until fade-out.)
Em
Dmaj7
Gtr. 2 plays Rhy. Fig. 1 (see meas. 1)
102
full
hold me (Make me feel good)
Em
Dmaj7
Em
Gtr. 2 plays Rhy. Fig. 2 (see meas. 5)
104
1/2
Now here on my own On my own
Dmaj7
Gmaj7
A7sus4
A7
107
begin fade
Em
Dmaj7
Em
Gtr. 2 plays Rhy. Fig. 1 until fade (see meas. 1)
110
1/2
1/4
grad. bend
fade out
Dmaj7
Em
Dmaj7
113
2
2 1/2

KEITH RICHARDS

CONTINUED FROM PAGE 38

During this section of the song, which follows each verse, both guitar parts also utilize what's often referred to as the "all-purpose passing chord," which is simply two or more open strings strummed with an upstroke on an upbeat while the fretting fingers are in the process of moving from one chord shape to another. This subtle, almost subliminal, device keeps the rhythm flowing seamlessly while buying the guitarist time as he switches from one chord grip to another.



The second time this release occurs in the song (at 1:14), Richards adds some melodic ornamentations to the Dm chord in the electric guitar part by alternating it with the Dsus2 and Dsus4 chords illustrated in **FIGURE 6e**.

During the song's outro (beginning at 2:21), the acoustic guitar (Gtr. 2) alternates between two bars of Dm and two bars of A with variations on the traditional Spanish bolero rhythm depicted in **FIGURE 7**.

WILD HORSES

Some of the greatest Rolling Stones songs—"Honky Tonk Women," "Brown Sugar," "Tumbling Dice"—feature Richards's electric guitar playing in open G, for which he famously removed the lowest string. But it is actually Mick Taylor who used the tuning—with that low sixth string—to spectacular effect on "Wild Horses." In addition to the 12-string open G part on "Wild Horses," Richards also overdubbed a six-string acoustic part in standard, which he performed on a guitar set up in Nashville tuning.

FIGURE 8a depicts the intro to "Wild Horses," with both Taylor's strummy Nashville-tuned six-string (Guitar 1) and melodic open-G-tuned 12-string (Guitar 2) parts shown, plus descending diatonic third intervals, performed on a clean electric guitar in standard tuning (Gtr. 3).

FIGURES 8b and **8c** illustrate the open G and Nashville-tuned chord fingerings used by Taylor throughout the song's verses and choruses. Plug these grips into the rhythm slashes in **FIGURE 8d** to play the verse progression. For the song's eight-bar chorus, both acoustic guitars utilize the same basic strum pattern and chord shapes as the verse.

The bridge to "Wild Horses" (3:02–3:21) features an open G version of Richards's classic I-IV move in open D and open E (**FIGURE 8e**). The achingly sweet sound produced here and throughout all of "Wild Horses' " gives the song the poignant quality that has made it one of the most popular songs in the Stones' catalog. GWA

INDIA.ARIE

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GWA What was the recording process for the new album like?

ARIE Well, I went to the same places in Atlanta, Nashville and New York where I recorded *Acoustic Soul*, but there was something drastically different about doing this album. When I cut my first record, I was under so much pressure to get it finished. I felt like I had to hurry, and the more pressure I put on myself, the longer it took. This time I just said to myself, "It'll get done when it gets done." I always want to be excellent, and I wasn't going to compromise that. What was funny was that once I let go and stopped worrying, everything was finished in six months. I was completely shocked.